# SUMMER INSTITUTE 2012

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**Brett Reichman's Anatomy drawing class**
Photo by Pauline Quintana


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**COVER ART**
PAXSON WOELBER
BFA, Design and Technology
*Goldfish*, Digital hand painting,
2009–2011

# LETTER FROM THE DEAN OF ACADEMIC AFFAIRS

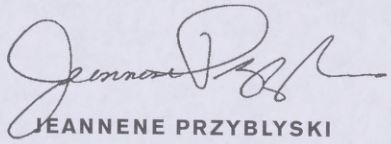
**Dear Students,**

I remember one time when I was doing graduate reviews with now Emeritus Professor Paul Kos. One student was struggling with reconciling the various aspects of her life. On the one hand, she said she was very committed to her art practice. On the other hand, she was becoming very involved with rock-climbing–the physical extremes, the culture and camaraderie, the paraphernalia, etc.–it was all becoming pretty distracting. (Now, who turned her on to this past time? None other than Paul Kos.) Paul told her that she needed to work harder to cultivate a studio mentality. By this he meant that being an artist isn't a hat that you take off or put on at will. It isn't a task that is only doable in the studio (although studio time is important). It is a way of life and it should inform all aspects of an artist's life, no matter how remote or disconnected they may seem. Surely the most powerful aspect of being an artist is being able to see creative potential everywhere, even in daily routine, in the work you do for money…or in rocks.

The SFAI Summer Institute is a great place to cultivate a studio mentality. For our Low-Residency MFA Students, this is prime-time for supporting their ongoing work and thinking with provocative art history and critical studies courses and up-close and personal critiques. For continuing full-time students, summer provides the opportunity to make course loads more manageable by picking up a class or two to keep on track to graduate–and we offer a variety of classes to help you do just that. Summer may mean taking advantage of a master class–exploring Bay Area collections on a quest for the "Absolutely Modern" with poet, critic, and Professor Emeritus Bill Berkson; or delving deeply into non-fiction storytelling techniques with noted documentary filmmaker and SFAI alumna Laura Poitras. Or it may mean getting out of town completely by traveling to Ireland with Painting Professor Frances McCormack.

Finally, the cultivation of your own studio mentality will surely be helped by attending some of our summer programming, all of it free and open to the public. For many cultural organizations, summer is "Pops" time–a time for culture lite. We wouldn't go that far (although conceptual artist Hans Winkler will be organizing an installation and beer garden project, including screening the films of Werner Herzog). Our summer programming is meant to link the ongoing work of SFAI to the world at large–looking at the conjunction of art and activism through the legacy of Diego Rivera, or finding a few new voices in contemporary art criticism…

The rest is up to you.



**JEANNENE PRZYBLYSKI**
**Dean of Academic Affairs**

# ACADEMIC CALENDAR

## SUMMER INSTITUTE 2012

| | |
|---|---|
| **May 12–26** | Faculty-Led Program<br>Ireland: From the Poetic to the Political |
| **May 15** | Tuition deadline for courses beginning before June 1 |
| **May 28** | Memorial Day Holiday |
| **June 1** | Tuition deadline for courses beginning June 1 and after |
| **June 4–June 15** | Intensive Period |
| **June 4** | Add/Drop deadline for Intensives |
| **June 4–August 10** | Internship Course |
| **June 14–15** | Low-Residency MFA Orientation |
| **June 18–July 13** | Four-Week Session I |
| **June 18–August 10** | Eight-Week Session |
| **June 18–August 10** | In Depth: Summer Undergraduate Residency Program |
| **June 20** | Add/Drop deadline for Eight-Week Session and Four-Week Session I |
| **June 22–July 28** | Graduate Lecture Series |
| **July 4** | Independence Day Holiday |
| **July 16–August 10** | Four-Week Session II |
| **July 18** | Add/Drop deadline for Four-Week Session II |
| **August 11–12** | Low-Residency MFA Reviews |
| **August 13–18** | Art Criticism Conference |
| **August 13** | Add/Drop deadline for Art Criticism Conference |
| **August 18** | Last day of Summer Institute |

# Features

In Depth: Summer Undergraduate Residency Program

Faculty-Led Program
Ireland: From the Poetic to the Political

Master Classes

Walter and McBean Galleries
Summer Exhibition: Lin Yilin

Bier Sommer

Diego Rivera and the Mexican Mural Movement: A Contemporary Perspective on Art and Activism

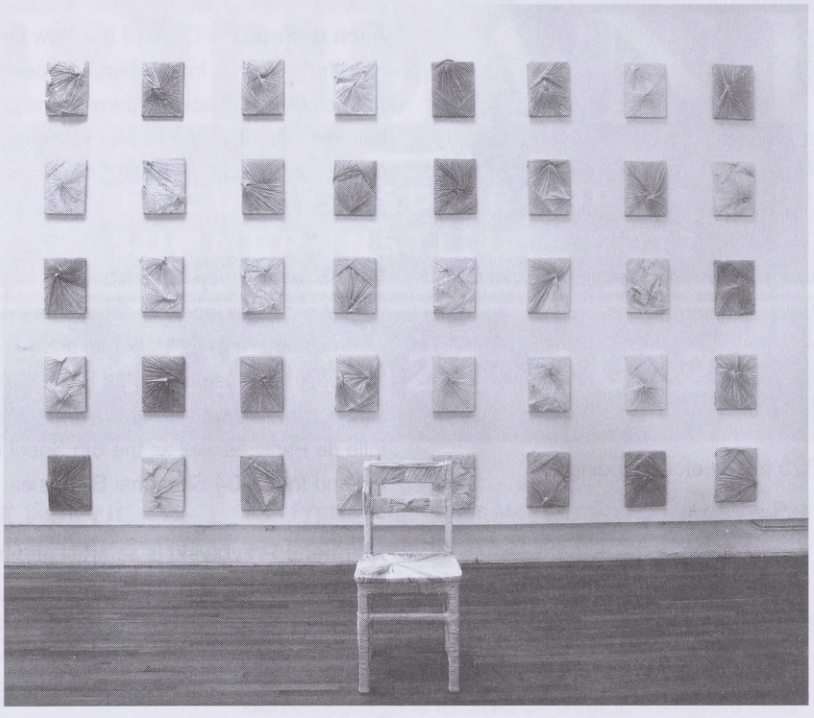
Art Criticism Conference

Graduate Lecture Series

Summer Institute Reading List

Pathways to Study: Public Practices

# IN-DEPTH: SUMMER UNDERGRADUATE RESIDENCY PROGRAM



**Mariel Bayona,** 2011 Summer Undergraduate Residency Program Exhibition
Photo by Howard Flemming

JUNE 18–AUGUST 10, 2012
**PRIORITY APPLICATION DEADLINE: APRIL 1**

## Program Description

SFAI's Summer Undergraduate Residency Program offers a rare opportunity for a graduate-quality experience in preparation for advanced study in the fine arts. Unique for its rigorous critique, individualized support, and engagement with internationally recognized artists, this eight-week intensive program is specifically designed for undergraduate students or recent baccalaureate graduates wanting to refine or complete a portfolio.

Students who pursue this residency must have significant studio experience and demonstrate a readiness for graduate-level work through their statement of intent, project proposal, and artwork.

For more information: *academicaffairs@sfai.edu* | 415.749.4594
*www.sfai.edu/summer-undergraduate-residency-program*

## Residency Includes

- 3 units of advanced undergraduate college credit
- Individual studio space at SFAI's historic 800 Chestnut St campus
- Professional and technical development through the Residency Seminar
- Access to SFAI facilities and technical support services, including painting, printmaking, and sculpture studios; darkrooms; digital imaging and film processing equipment; and editing suites
- Attendance at the Graduate Lecture Series
- Critiques with visiting artists
- Excursions to San Francisco museums, galleries, and alternative art spaces
- Group exhibition at SFAI's Diego Rivera Gallery
- Access to SFAI's Summer Institute public programs
- Option of enrolling in additional undergraduate courses and tutorials (additional tuition cost)
- Housing available in SFAI's residence hall (additional fee)

## How to Apply

Applicants must submit:

- Residency Application Form
- A statement of intent / project proposal
- Ten examples of work (digital images)
- A letter of support from a faculty member at the applicant's home institution

Visit *www.sfai.edu/summer-undergraduate-residency-program* for the application form and submission instructions.

## Program Cost

**Tuition:** $4,698

**Housing (optional):** $275–$325 per week depending on room type and availability

## 2012 Seminar Leaders

**Larry Thomas** is an accomplished painter and printmaker. He worked for many years at SFAI as chair of the Printmaking department, Dean of Academic Affairs, and Interim President. His work is in the collections of artist's books at the Metropolitan Museum of Art and the Whitney Museum of American Art.

**Sherry Knutson** is the Area Manager of Painting, Printmaking, and Sculpture at SFAI. She received an MA degree from New Mexico State University and a BFA from San Diego State University. She has exhibited her work nationally including at the Branigan Gallery, Las Cruces, New Mexico; SOMArts, San Francisco; and Nancy Bishop Harvey Gallery, Seatlle, WA.

## 2012 Visiting Artists and Lecturers

**Rhea Anastas** is an art historian and Interim Director of the M.A program in Art and Curatorial Practices in the Public Sphere at the Roski School of Fine Arts at USC. She co-founded Orchard, a cooperatively organized gallery on New York's Lower East Side, and has edited three books: *Dan Graham: Works 1965–2000* (2001), *Witness to Her Art* (2006), and *Allan McCollum* (2012).

**Bill Berkson** is a poet, art critic, and Professor Emeritus at SFAI. A corresponding editor for *Art in America*, he has also contributed reviews and essays to *Aperture*, *Artforum*, and *Modern Painters*. A new collection of his art writings, *For the Ordinary Artist* (BlazeVOX), was published in 2011.

**Allan deSouza** is Chair of the New Genres department at SFAI. His photographic, installation, and performance works investigate themes of landscape, modernity, and colonialism. He has had recent solo exhibitions at the Fowler Museum, Los Angeles; the Phillips Collection, Washington, D.C.; and Yerba Buena Center for the Arts, San Francisco.

**Kota Ezawa**'s projects encompass digital animations, slide projections, lightboxes, paper cutouts, intaglio etchings, ink drawings, and wood sculptures. His work has been shown at the MoMA, New York; Metropolitan Museum of Art; SFMOMA; Andy Warhol Museum, Pittsburgh; Art Institute of Chicago; and Musée d'Art Moderne de la Ville de Paris; as well as the 5th Seoul International Biennale of Media Art and the 2004 Shanghai Biennale.

**Jeannene Przyblyski** is an artist and historian whose work includes scholarly publications on art, urbanism, photography, and new media, as well as conceptual and media-based site-specific artworks exploring history, ecology, and urban form. She is Dean of Academic Affairs at SFAI and Executive Director of the San Francisco Bureau of Urban Secrets.

**Susan Silton** works across diverse media including photography/video, installation, performance, text, audio, lithography, and Internet technologies, and within diverse contexts such as public sites, social network platforms, and traditional galleries. Her work has been exhibited widely, including at SFMOMA and LACMA.

**Hans Winkler** has realized actions and interventions in public space since 1984. In 2008 he curated the exhibition *Looking for Mushrooms*, about the art movement in San Francisco from 1955–1968, at the Museum Ludwig in Cologne, Germany.

**Pamela Z** is a composer/performer and media artist who combines a wide range of vocal techniques with electronic processing, samples, gesture-activated MIDI controllers, and video. Her work has been presented at Bang on a Can in New York and the Venice Biennale, and she has received awards including a Guggenheim Fellowship and an Ars Electronica honorable mention.

## IRELAND: FROM THE POETIC TO THE POLITICAL

FRANCES McCORMACK

**PREREQUISITE:** ARTH-101

**February 27:** $500 Deposit due

**March 19:** $1,604 due (remaining program course fee)

Join Professor Frances McCormack, Chair of the Painting Department, for a two-week summer intensive at the Burren College of Art in Ballyvaughan, Ireland. *Ireland: From the Poetic to the Political* is a unique opportunity for students to work in an extraordinary environment while creating a body of work in residence at Burren College.

Burren College is located on Ireland's Atlantic coast in the town of Ballyvaughan. The Burren region derives its name from the Gaelic "bhoireann," which means "a stony place." The landscape is defined by rolling mountains, thousand-year-old carboniferous limestone, megalithic tombs, prehistoric burial mounds, and medieval castles.

Enrolled students will complete a body of work in drawing, painting, or photography related to the idea of place and Ireland; its art, landscape, history, music, writing, religion, poetry, or politics. A written proposal must be submitted prior to leaving for Ireland describing the central concept, medium, and projected outcome. Studio work will be supported by individual meetings with Frances McCormack, short readings on Irish art and history, a tour of the Burren, talks with Irish artists, visits to the Cliffs of Moher and the medieval city of Galway, and an overnight stay on the Aran Islands. Upon return to SFAI, students will exhibit their work in a group exhibition in the Diego Rivera Gallery.

Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-campus Study Requirement

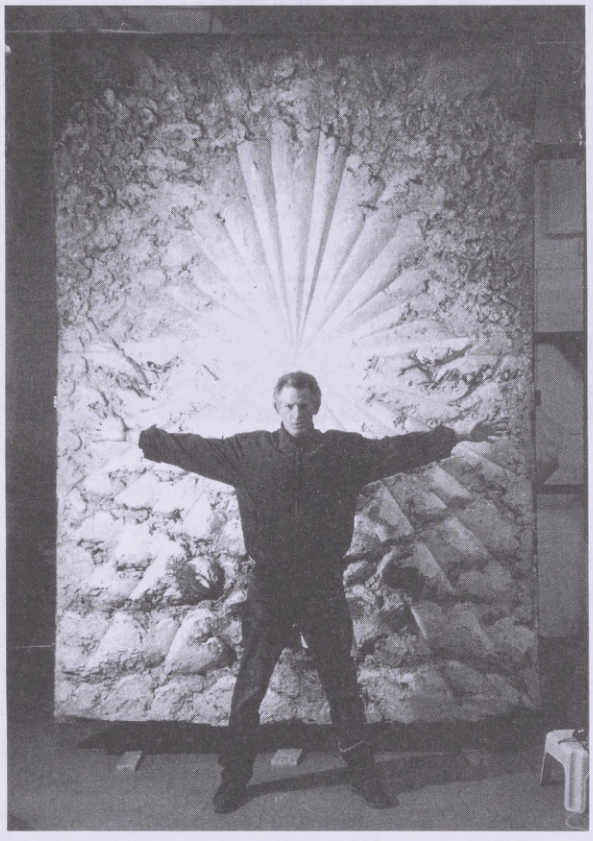
**Program Course Fee:** $2,104
*The program course fee does not include a round-trip flight to Ireland or meals.*

*Housing and studio space will be provided by Burren College of Art. Students will stay in private cottages with shared rooms, a kitchen, and a fireplace.*

Students interested in Ireland: From the Poetic to the Political or other Faculty-Led Programs should contact **Sarah Ewick, Director of Academic Administration, at sewick@sfai.edu**

**Photo credit:** Photo courtesy of Frances McCormack

# MASTER CLASSES



**Bill Berkson**
Photo by Jay DeFeo

As part of the 2012 Summer Institute, SFAI is offering master classes focusing on modernism; nonfiction storytelling; and installations and interventions. These courses offer students the unique opportunity to work with recognized, established artists who are highly skilled in their respective fields. Building upon the individual legacies of these artists' practices, these master classes include sustained studio investigations, intensive mentoring and guidance, and rigorous in-class interactions focusing on critical discussion and the exchange of ideas.

**HTCA-330-1 Master Class: Absolutely Modern 2: Scenes of Life at the Capital**
***Bill Berkson***
**Prerequisite: HTCA-102-1**

"One must be absolutely modern," wrote the 19th-century French poet Arthur Rimbaud in his book *A Season in Hell*. Later, in the mid-1980s, the poet and critic David Antin said, "Depending on what you think modernism was, you get the postmodernism you deserve." Where does "Modern" meet "Modernist," and which is which?

This class will examine various ideas of the modern—"modernity," "modernism," and the putative "post-"—and will look at and discuss exemplary works of visual art, music, film, dance, theater, poetry, philosophy, and criticism from 1900 to 1960, including many first-hand examples in Bay Area collections. Examining a series of artistic communities in Paris, Moscow, Berlin, New York, and elsewhere, students will consider the interrelations of particular people, their works and ideas. In-class discussions will be enriched through guest speakers, museum visits, and other outings. Groups of students will research and make presentations on—or "channel"—topics within specific time frames. Some examples of past topics include: "Actuality and the Avant Garde;" "Utopia and its Discontents;" "Ultramoderne;" and "Being and Nothingness: Art and Other Jobs." Cumulatively, the course will provide a stronger sense of the terms of the fairly recent "modern" past, with an eye to their present meanings.

**Please note:** Students are expected to have read *The Banquet Years: The Origins of the Avant-Garde in France, 1885 to World War I*, by Roger Shattuck (1968), in advance of the first class meeting.
*Satisfies Art History Elective*

Bill Berkson was born in New York in 1939. His first book, *Saturday Night: Poems 1960-61*, was published by Tibor de Nagy Editions in 1961. During the 1960s, he worked in various capacities at *Artnews*, the Museum of Modern Art, and as associate producer of a show on art for public television. Berkson taught for twenty-four years at SFAI, and is now Professor Emeritus. He has also taught at the New School for Social Research, Yale, and in many Poets in the Schools programs. He is a corresponding editor for *Art in America*, and has contributed reviews and essays to journals including *Aperture*, *Artforum*, *artcritical.com*, and *Modern Painters*. His recent books of poetry include *Portrait and Dream: New & Selected Poems* and *Lady Air*. Other books include *The Sweet Singer of Modernism & Other Art Writings: 1985-2003*; *Sudden Address: Selected lectures 1981-2006*; an epistolary collaboration with Bernadette Mayer entitled *What's Your Idea of a Good Time?*; and three words-and-drawings sequences: *BILL* with Colter Jacobsen; *Ted Berrigan* with George Schneeman; and *Not an Exit* with Léonie Guyer. A new collection of his art writings, *For the Ordinary Artist* (BlazeVOX), appeared in 2011.

**FM-299-1 Master Class: Documentary Intensive: Strategies for Contemporary Nonfiction Storytelling**
***Laura Poitras***
**Prerequisite: FM-204-1**

This course will be a hands-on production class centered on examining and deconstructing the documentary format. In addition to shooting and editing their own projects, students will be introduced to topics including the aesthetics of risk; variables and potentials of narrative structures; and assessing the skills for researching as well as creating nuanced investigations. The course will incorporate screenings of provocative documentaries, as well as critiques and discussions of these films. Selections will focus on innovative contemporary films that break new ground in the realm of non-fiction storytelling. The emphasis of the course will be on expanding and exploring different storytelling options, and the necessity and intricacies of risk-taking through the development of student projects. Students are required to have experience with shooting and editing prior to attending this course.
*Satisfies Advanced Film Requirement*

Laura Poitras is visiting faculty member at SFAI. A working filmmaker, she is currently completing a trilogy of documentaries about post-9/11 America. The first film, *My Country, My Country*, tells the story of an Iraqi family in Baghdad. The second film, *The Oath,* is a psychological portrait of Osama bin Laden's former bodyguard living in Yemen. The third part of the trilogy is in progress. *My Country, My Country* was nominated for an Academy Award and an Independent Spirit Award, and *The Oath* received a Gotham Award for Best Documentary, the Cinematography award at Sundance, and special jury prizes at HotDocs and Full Frame.

Poitras is the recipient of fellowships from the Guggenheim Foundation, United States Artist/Rockefeller, the Sundance Institute, and the Tribeca Film Institute. Her work has received support from Independent Television Service, Creative Capital, Vital Projects Fund, POV/American Documentary, Lincoln Center, and others. She is currently a fellow at NYU's Center on Law and Security, and a visiting artist at Duke University.

**NG-330-1 Master Class: Installations and Interventions: Space/Room, Ice and Beer Cellars**
***Hans Winkler***
**Prerequisite: NG-201**

This course will focus on installations and interventions in and for "special" places. The class will visit forgotten industrial spaces and cultural buildings such as breweries, ice and beer cellars, and refrigerated storage spaces around San Francisco, using these raw empty spaces as a springboard to develop and realize artwork. Students will document the exploration and creative process in a website and through Facebook, which will allow for an exchange with students and artists in Berlin who are working on similar projects. The course will culminate in an exhibition in Germany.

In conjunction with this course, students will have the opportunity to be involved in the organization, and documentation of Bier Sommer, an installation and beer garden project, which will include film, video, and readings. In collaboration with San Francisco-based artists, and with the support of SFAI and the Goethe Institut, this event will take place on the SFAI Quad on July 27–29, 2012.
*Satisfies New Genres Elective*

Hans Winkler has been realizing projects in public space since 1984, intervening into the reality of daily life and the perception of popular symbols. From 1988 to 2000, he worked in collaboration with Stefan Micheel under the label "p.t.t.red" (paint the town red) on city space installations. He has also curated exhibitions, including the 2008 show *Looking for Mushrooms*, about art in San Francisco from 1955–1968, at the Museum Ludwig in Cologne, Germany. Winkler lives in Berlin and New York.

# WALTER AND MCBEAN GALLERIES SUMMER EXHIBITION: LIN YILIN

***Golden Town,*** 2011
Performance, 15 minutes
Image courtesy of the artist

**OPENING RECEPTION AND PUBLIC PROGRAM: JUNE 13, 2012**
**EXHIBITION DATES: JUNE 14 – SEPTEMBER 15, 2012**

Lin Yilin is a versatile and internationally significant artist whose work has been marked strongly by his urban interventions. This exhibition presents the artist's interactions with the city of San Francisco and the local arts community. After researching the city in the fall of 2011, Yilin developed a series of site-specific performances that explore the various urban histories of migration and immigration, with particular focus on their political implications. The show presents these works alongside a selection of his earlier works, offering a full view of the evolution of his complex body of creation.

As a co-founder of the Big-Tail-Elephant Group, an artistic collaborative based in Guangzhou, China, Yilin has examined the complex relationships between human life and the built environment; the materialization of the body and its social impacts. A native of Guangzhou, a city that was exposed to the outside forces of global industrialization early on in the development of China, Yilin has developed artwork that reflects the problems caused by accelerating industrialization and urbanization. His installations, performances, photographs, and videos often use familiar objects found in daily life and linked to urbanization, such as bricks, steel, water, and money.

After moving to the United States in 2001, Yilin's experience as an immigrant shed new light on his ideas of economic globalization and geopolitical conflicts. Most of Yilin's projects are inspired by street-level urban life and turn the street into a site of artistic creation. Enacted in urban spaces, his works provoke interruptions of the normal order and incite intense debates on key issues of contemporary city life. Embodying the strategy of Temporary Autonomous Zones as insurgent actions against the hegemonic order of capitalist cities today, his work, in a highly personal and singular way, predicts the recent events of the Occupy movement.

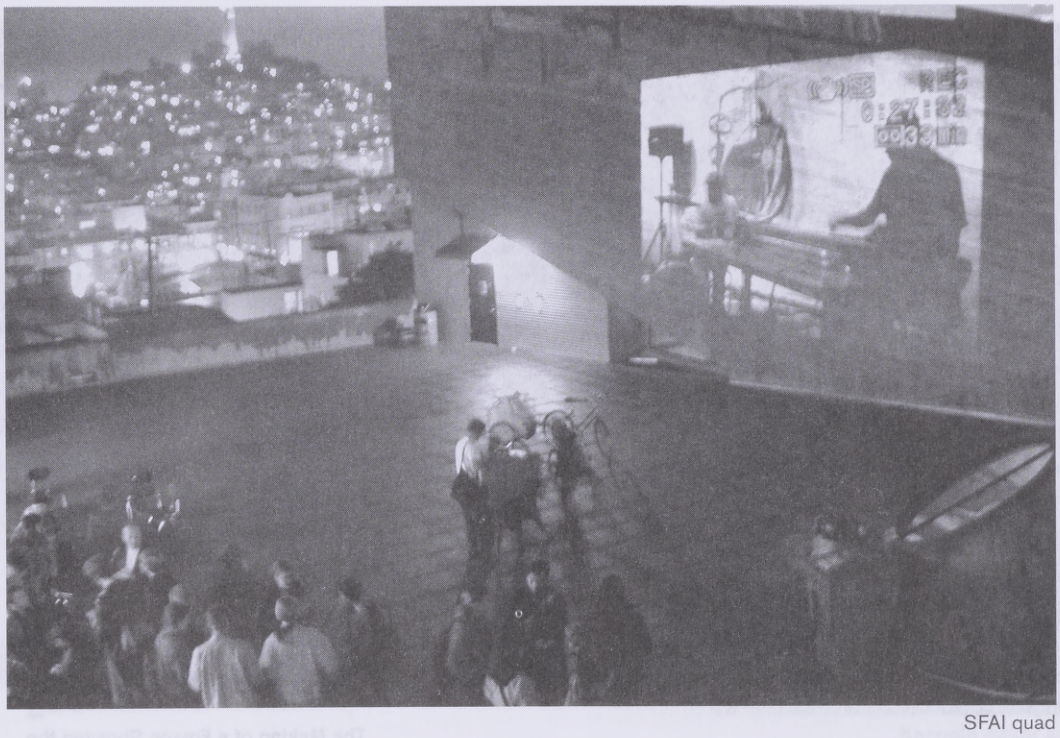
This exhibition is part of two axes in the Walter and McBean Galleries' multi-faceted programming structure: Global Figures and Acting Out in the City. In conjunction with the exhibition, there will be symposia and conferences on urban intervention, as well as performances, throughout the summer and early fall.

The opening reception will include a collaborative performance between Lin Yilin and SFAI students. Lin Yilin's residency and exhibition is a collaboration between the Exhibitions and Public Programs department at SFAI and the Kadist Art Foundation, San Francisco.

***SFAI's exhibitions and public programs*** *seek to educate artists within an environment that presents the most advanced and experimental forms of contemporary art. Through exhibitions, lectures, symposia, films, and interdisciplinary events, SFAI provides direct access to major practitioners and theorists of contemporary global culture, and connects students to the larger community of art and ideas.*

***Kadist Art Foundation*** *participates in the development of society through contemporary art, collecting and producing the work of artists and conducting various programs to promote their role as cultural agents. Kadist's collections include works that reflect the global scope of contemporary art, and its programs develop an active exchange between Kadist's local contexts (Paris, San Francisco) and artists, curators, academics, and art publishers worldwide.*

# BIER SOMMER



SFAI quad

JULY 27–29, 2012

SFAI students and the public are invited to join conceptual artist Hans Winkler in exploring the culture of beer gardens as public spaces.

Each evening, SFAI's quad will be transformed into a movie theater and beer garden, providing a unique opportunity to investigate these spaces in the larger context of consumer culture and spectator culture, as spaces for sociability and even the sociableness of being alone in public. The "View Point Movie Theater and Beer Garden" will screen films and videos selected by international artists and filmmakers, who will speak before each screening. Artists including Hans Winkler, Paul Kos, Julio Morales, Nao Bustamante, and Rebecca Goldfarb will create original artwork for a series of beer coasters used during all Bier Sommer events, which include performances and readings. The Beer Garden Newspaper, a tabloid-size periodical featuring texts and images about United States and German beer gardens, will be available at various locations throughout the city.

***Bier Sommer is supported by the San Francisco Art Institute, Office Wiederholt, and The Goethe Institute.***

# DIEGO RIVERA AND THE MEXICAN MURAL MOVEMENT: A CONTEMPORARY PERSPECTIVE ON ART AND ACTIVISM

**The Making of a Fresco Showing the Building of a City, Diego Rivera**

JULY 11–JULY 12, 2012

**SFAI Lecture Hall**
800 Chestnut Street
San Francisco, CA 94133
For more information:
415.749.4594 | *academicaffairs@sfai.edu*

A two-day symposium organized by the San Francisco Art Institute and the Consulate General of Mexico in San Francisco, *Diego Rivera and the Mexican Mural Movement: A Contemporary Perspective on Art and Activism* will explore the legacy of the Mexican mural movement in contemporary art and activism, featuring artists, writers, and scholars from Mexico and the U.S.

Also, on Saturday, July 14, SFAI and the Consulate General of Mexico in San Francisco will host a private tour of Diego Rivera's murals in the Bay Area, including *The Making of a Fresco Showing the Building of a City* (1931) at the San Francisco Art Institute, *The Allegory of California* (1930–31) at the San Francisco City Club, *Pan American Unity* (1940) in the Diego Rivera Theater at City College of San Francisco, and *Still Life and Blossoming Almond Trees* (1930–31) in Stern Hall at the University of California, Berkeley. Advance registration is required. Ticket information is forthcoming and will include transportation and a brown bag lunch.

In conjunction with *Diego Rivera and the Mexican Mural Movement*, SFAI is offering an undergraduate mural painting class, *Mural Painting as Public Representation,* for enrolled continuing and non-degree students in the Summer Institute, June 18–July 13. Taught by Ala Ekbetar, the course will examine mural painting as a unique form of contemporary public art that can embody, challenge, or redefine public spaces in relation to various histories that might be associated with them. Students will collaborate on a large-scale mural at SFAI, which will be on view throughout the symposium. For more information, please see page 62 of the course schedule.

# ART CRITICISM CONFERENCE

**2011 Art Criticism Conference**
**Kenneth Baker and Mark Van Proyen**
Photo by Pauline Quintana

AUGUST 13–18, 2012

SFAI's Art Criticism Conference introduces participants to the contemporary practice of writing about art in its many poetic and professional functions, while acquainting them with art-historical practice. The 2012 Art Criticism Conference is coordinated by Mark Van Proyen, art critic and Associate Professor in SFAI's Painting department.

The Conference consists of a week-long seminar for enrolled students (see page 56), as well as the following public events held in the SFAI lecture hall at 800 Chestnut Street.

**Oscar Wilde, *The Critic As Artist***
**Tuesday, August 14, 7:30 pm**
In 1890, Oscar Wilde published a quartet of plays under the title of *Intentions*, one of which was *The Critic as Artist.* Full of witty repartee, the play is a philosophical dialogue that takes the role of criticism as its subject. It makes provocative claims about the importance of criticism to art, as well as why criticism should be something more than journalism. Over one hundred years after its initial publication, the issues raised by this play still resonate, and in many ways the play anticipates the philosophical orientations of many postmodern critics.

For eight years, SFAI's summer Art Criticism Conference has staged a public reading of Wilde's famous play as part of its annual inquiry into the state of art criticism. Actor and teacher Clayton B. Hodges, currently of Sierra Repertory Theatre, directs the reading, and will also perform along with Nick Childress, a graduate of the American Conservatory Theater's Master of Fine Arts Program.

**Lane Relyea, Keynote Speaker**
**Thursday, August 16, 7:30pm**
Lane Relyea is Associate Professor of Art Theory & Practice at Northwestern University and editor-designate of *Art Journal.* His essays and reviews have appeared in numerous magazines including *Artforum*, *Afterall*, *Parkett*, *Frieze*, *Modern Painters*, *Art in America*, and *Flash Art.* He has written monographs on Polly Apfelbaum, Richard Artschwager, Jeremy Blake, Vija Celmins, Toba Khedoori, Monique Prieto, and Wolfgang Tillmans, among others, and contributed to such exhibition catalogs as *Helter Skelter* (1992) and *Public Offerings* (2001), both Museum of Contemporary Art, Los Angeles. He has delivered lectures at New York's Museum of Modern Art, Harvard University, and the Art Institute of Chicago, among other venues. Relyea taught for a decade at the California Institute of the Arts in Valencia, and has also served as director of the Core Program and Art History at the Glassell School of Art in Houston, Texas. His book *D.I.Y. Culture Industry: Signifying Practices, Social Networks and Other Instrumentalizations of Everyday Art* is forthcoming from MIT Press in 2012.

# GRADUATE LECTURE SERIES

The Graduate Lecture Series is designed to support the Low-Residency MFA Program by giving graduate students exposure and access to artists, scholars, and practitioners working in a wide variety of disciplines. This series will take place on **Fridays at 6:30 pm** in the lecture hall at 800 Chestnut Street. In addition to attending the public lectures, students will have the opportunity to meet with guests for individual critiques and small group discussions. Attendance is required for all Low-Residency MFA students.

**June 22 / Susan Silton**

Susan Silton works across media including photography/video, installation, performance, text, audio, lithography, and internet technologies, and within diverse contexts such as public sites, social network platforms, and traditional galleries and institutions. Her practice engages multiple aesthetic strategies to mine the complexity of perception and to interrupt—through combinations of humor, discomfort, and subterfuge—the "othering" that often results from distorted perception. Silton has exhibited at the SFMOMA, LACMA, and ICA Philadelphia, among others. She has received fellowships and awards from the Getty/California Community Foundation, the MacDowell Colony, and the Center for Cultural Innovation.

**June 29 / Rhea Anastas**

Rhea Anastas is an art historian. She was co-founder of Orchard, a cooperatively organized gallery that operated on New York's Lower East Side (2005-2008), where she organized and contributed to exhibitions and programs. Anastas' scholarship has appeared in books, catalogues, and journals; most recent is, "Individual and Unreal: Agnes Martin's Writings in 1973," in *Agnes Martin*, (Yale University Press and the Dia Art Foundation, 2011). Anastas has published three books: as co-editor, *Witness to Her Art: Art and Writings by Adrian Piper, Mona Hatoum, Cady Noland, Jenny Holzer, Kara Walker, Daniela Rossell and Eau de Cologne* (2006) and *Dan Graham: Works 1965–2000* (2001); as editor, *Allan McCollum* (2012). Anastas is on the faculty of the Roski School of Fine Arts, University of Southern California, and is currently Interim Director of the MA program Art and Curatorial Practices in the Public Sphere.

**July 6 / Pamela Z**

Pamela Z is a composer/performer and media artist who makes solo works combining a wide range of vocal techniques with electronic processing, samples, gesture activated MIDI controllers, and video. She has toured extensively throughout the US, Europe, and Japan. Her work has been presented at exhibitions and events including Bang on a Can in New York, the Japan Interlink Festival, Other Minds in San Francisco, the Venice Biennale, and the Dakar Biennale.

**Pamela Z**
Photo by Marion Gray

Pamela Z's numerous awards include a Guggenheim Fellowship, the Creative Capital Fund, the CalArts Alpert Award, an Ars Electronica honorable mention, and the NEA/JUSFC Fellowship. *www.pamelaz.com*

**July 20 / Hans Winkler**

Hans Winkler has been realizing projects in public space since 1984, intervening into the reality of daily life and the perception of popular symbols. From 1988 to 2000, he worked in collaboration with Stefan Micheel under the label "p.t.t.red" (paint the town red) on city space installations. He has also curated exhibitions, including the 2008 show *Looking for Mushrooms*, about art in San Francisco from 1955–1968, at the Museum Ludwig in Cologne, Germany. Winkler lives in Berlin and New York.

**July 27 / Kota Ezawa**

Kota Ezawa's projects have taken the form of digital animations, slide projections, lightboxes, paper cutouts, intaglio etchings, ink drawings, and wood sculptures. His work has been shown in solo exhibitions at the Hayward Gallery, in London; St. Louis Art Museum; Charles H. Scott Gallery, Vancouver; Artpace, San Antonio; and the Wadsworth Atheneum, in Hartford, Connecticut. He has participated in group exhibitions at Museum of Modern Art, New York; Metropolitan Museum of Art; SFMOMA, Andy Warhol Museum; Art Institute of Chicago; and Musée d'Art Moderne de la Ville de Paris; as well as the 5th Seoul International Biennale of Media Art and the 2004 Shanghai Biennale.

# SUMMER INSTITUTE 2012 READING LIST

Photo by Mark Johann

Selections from a personal, informal, opinionated, and non-canonical list of faculty reading recommendations.

**Alain Badiou, *Handbook of Inaesthetics***
Here's where Badiou makes his case for a new understanding of art in relation to the politics of the state and the regimes of knowledge that have sprung up in the wake of postmodern thought. Following Heidegger (but not all the way), Badiou argues that art has a privileged relationship with "truth," while insisting the artist is inconsequential in the "arc" that her artwork traces against the backdrop of the void. Badiou's in-aesthetics essentially frees the artwork from the present boundaries of pseudo-theory since "art is a thought" that produces its own consciousness; a consciousness, however, in perpetual tension with the philosopher who is always-ever in pursuit.
*(Cameron MacKenzie, Visiting Faculty, Interdisciplinary Studies)*

**Jean Baudrillard, ed. Sylvère Lotringer, *The Conspiracy of Art***
This book—a series of writings and interviews—is now a classic, but presents a still-polemical argument about the role of art in contemporary society. *The Conspiracy of Art* presents Baudrillard's writings on art in a complicitous dance with politics, economics, and media. Culminating with "War Porn," a scathing analysis of the spectacular images from Abu Ghraib prison as a new genre of reality TV, the book folds back on itself to question the very nature of radical thought. A pure product of "French Intellectualism," Baudrillard can be so irritating, but isn't that a wonderful way to jumpstart a conversation about art? "That is what I wanted to denounce: the idea of art's collusion. Its unabashed complicity with the state of things."
*(Emmanuelle Namont Kouznetsov, Visiting Faculty, Painting)*

**Lauren Berlant, *The Female Complaint***
Per feminist theorist Berlant, this "tells a story about the emergence and conventions of the first mass cultural intimate public in the United States. This 'women's culture' is distinguished by a view that the people marked by femininity already have something in common and are in need of a conversation that feels intimate, revelatory, and a relief even when it is mediated by commodities, even when it is written by strangers who might not be women, and even when its particular stories are about women who seem, on the face of it, vastly different from each other and from any particular reader." A really interesting look at the commodification of longing and belonging.
*(Susan Silton, Visiting Faculty)*

**Gavin Butt, *Between You and Me***
The best of queer theory and art history meet here. Butt's book tells the now not-so-secret history of the pre-Stonewall gay New York City arts scene while simultaneously investigating the pivotal role that gossip played within this milieu—i.e., how whispers and winks oft shaped artistic personae and made or killed artistic careers. In his exploration of the different ways gossip circulated, Butt provides a provocative methodological critique. Challenging the art historian's normal archive (which gossip is crafted to slip past), the book asks how one could give an account of any moment in (art) history without going beyond official records, acknowledging these marginalized and scandalized social relations as modes of knowledge production. Like any good gossip mag, this book is a page-turner!
*(Nicole Archer, Department Chair, History and Theory of Contemporary Art)*

**Terry Eagleton, *After Theory***
As Eagleton states, "Those to whom the title of this book suggests that 'theory' is now over, and that we can all relievedly return to an age of pre-theoretical innocence, are in for a disappointment." Witty (a mite sarcastic, even), erudite and brimming with immediate applications, this is a great place to start if you ever had doubts about the continuing relevance and necessity of rigorous, contemporary theory (and the perils of pretending otherwise).
*(Allan deSouza, Department Chair, New Genres; Co-Director, Low-Residency MFA Program)*

**Darby English, *How to See a Work of Art in Total Darkness***
A student recently mentioned that this book changed her life. It's that kind of book. English pairs rigorous close readings of David Hammons, Kara Walker, William Pope.L, Fred Wilson, Isaac Julien, and Glenn Ligon with an acute awareness of the burdens and blessingsof "blackness" in his probing analysis of the deeply fraught issues of identity, legacy, and history. By the way, English's lecture given at SFAI in 2009 is available for you to listen to in the library.
*(Claire Daigle, Co-Director, Low-Residency MFA Program; Faculty Director, MA Programs)*

**Diana Fuss, *Identification Papers***

A careful and wide-ranging (from Freud through Silence of the Lambs to Fanon) inquiry into processes of identification and subject formation, melding lessons from feminism, psychoanalysis, and postcolonial studies to clarify what should be obvious but cannot be stated often enough: "… identification is neither a historically universal concept nor a politically innocent one." Artists take note: who/what is the "self" that is being expressed and to what purposes?

*(Allan deSouza, Department Chair, New Genres; Co-Director, Low-Residency MFA Program)*

**Catherine Grenier, Christian Boltanski, *The Possible Life of Christian Boltanski***

An easy to read, book-length interview/confession from this leading installation artist reflecting on his amazing childhood history, his career, his vision as an educator, and his day-to-day, humble approach to art practice.

*(Emmanuelle Namont Kouznetsov, Visiting Faculty, Painting)*

**David Humphrey, *Blind Handshake***

A collection of short essays on a wide variety of contemporary artists, with an emphasis on painting. Humphrey is a former Rome Prize Fellow, a painter, a critic, and a faculty member at Yale.

*(Frances McCormack, Department Chair, Painting)*

**Charles Mann, *1491: New Revelations of the Americas Before Columbus***

This is one of the most interesting books I've read in a long time. Prior to Columbus about 40 million people lived in the Americas, and this book depicts highly cultured societies, and using contemporary tools of imagery, hints at cultures we never knew existed. Pairs well with the follow-up book, ***1493: Uncovering the New World Columbus Created***.

*(Jack Fulton, Associate Professor, Photography)*

**Carol Mavor, *Reading Boyishly***

A big, beautifully illustrated, and engaging work of feminist art history that takes up the subject of the "boy" in order to (re)approach the sticky and gendered familial and social entanglements that effect the way we all read (the world). The book is also a crash-course in what a critical contemporary art history looks like, and how to write performatively (i.e. this isn't connoisseurship 101). Mavor focuses her attention on five critical figures who all read "boyishly," namely: Roland Barthes, J. M. Barrie, Jacques Henri Lartigue, Marcel Proust, and D. W. Winnicott. The book takes a while to get through (it's quite a tome), but is worth every minute.

*(Nicole Archer, Department Chair, History and Theory of Contemporary Art)*

**Cormac McCarthy, *Blood Meridian***

An assault on all meaning and the systems that deign to champion it, McCarthy's revisionist Western masterpiece presents a world saturated in violence where joyous nihilism is given its conclusive figuration in the character of the Judge. Part-Ahab, part-Whale, the brilliant, monstrous Judge rides with the Glanton gang through northern Mexico in the 1850s, collecting Comanche scalps for profit and pitting the murderous members of the gang against one another for little more than the satisfaction of his own intellect. As protagonist, struggling against not only the Judge but the grandeur of the prose itself, the Kid suffers through his own negative dialectic throughout to finally understand...well, I won't give it away. This is a book that swings for the fences with every paragraph, and McCarthy's got the chops to match his ambition.

*(Cameron MacKenzie, Visiting Faculty, Interdisciplinary Studies)*

**Lise Patt, et al. *Searching for Sebald: Photography after W.G. Sebald***

A kind of parallel exists between Gerhard Richter's exploration of the space between painting and photography, and Sebald's extended meditation on photography and fiction. Sebald's entire writing practice seems to have stemmed from the Barthesian prospect that a photograph always needs a caption. What Sebald offers up is a series of fictive/documentative hybrids, singlehandedly crafting a genre of his own, strewn with red herrings and obscure detail. Austerlitz is a good Sebald starter, though be prepared for pervasive melancholy shot in shades of gray. The Institute for Cultural Inquiry's (*http://www.culturalinquiry.org/*) tome cited above offers a combination of meticulously researched commentary on Sebald's writing, life, and source material with a multitude of examples of his influence on contemporary photography in the series of artists' projects forming the second part of the book.

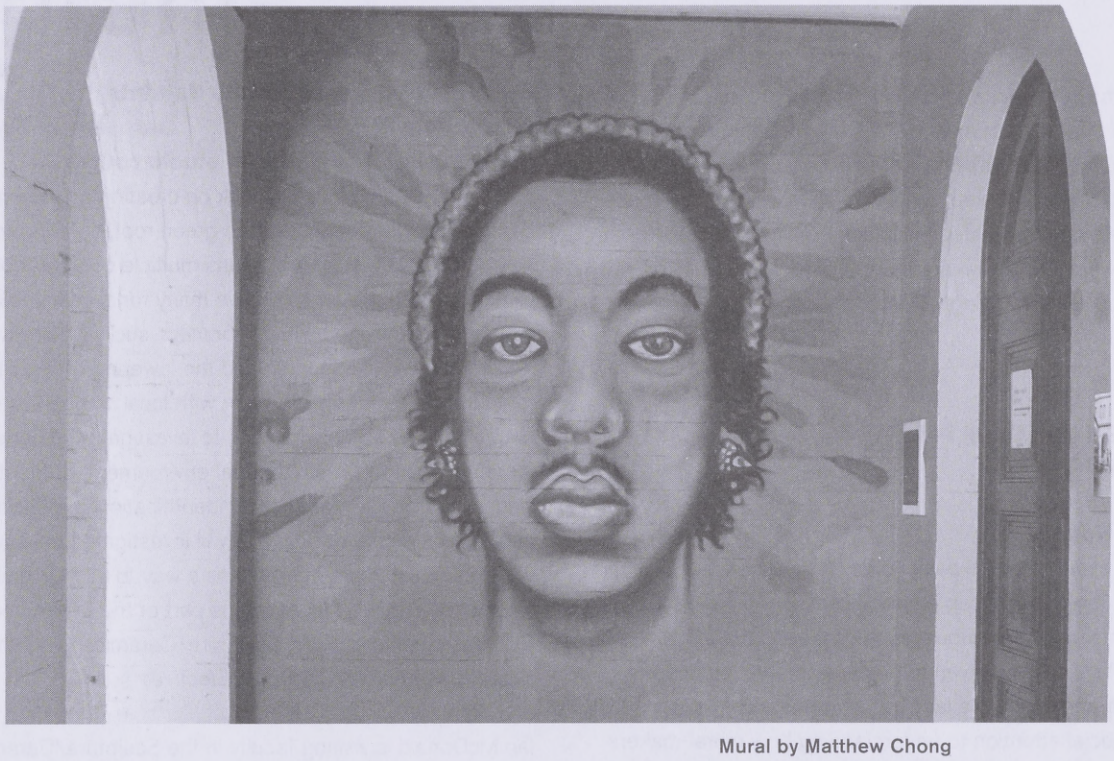
*(Claire Daigle, Co-Director, Low-Residency MFA Program; Faculty Director, MA Programs)*

**Kurt Vonnegut, *Timequake***

It's almost impossible to choose one Vonnegut book, as you should really read them all. The painter in you may revel over *Bluebeard*, while corporate and political conspiracy addicts will love *Jailbird*. In *Timequake*, Vonnegut puts it all together with citizens being thrust back in time ten years, forced to relive their lives again while fully aware of the repetition. Characters watch themselves make bad decisions, cause accidents, and address the fundamental question of free will.

*(Ian McDonald, Visiting Faculty, Sculpture)*

# PATHWAYS TO STUDY: PUBLIC PRACTICES



**Mural by Matthew Chong**
From Brett Cook's "Mural Painting as Public Representation", Summer Institute 2011

Pathways to Study are intercurricular, thematically linked course sequences that cut across the offerings within the School of Studio Practice and the School of Interdisciplinary Studies.

## PUBLIC PRACTICES

Public practices embrace the many and varied strategies for placing contemporary art in the public realm, from the traditional artist's commission to community-based municipal percent-for-art programs to unauthorized actions and guerilla street performances. Embracing objects and experiences, physical interventions in public space, and conceptual reframings of life in public, the expanding field of public practices challenges artists to pose questions about and posit imaginative responses to how we live together in the world. Through the following courses and programs, students will have the opportunity to gain experience in research and site analysis, project planning, creative collaboration, and community engagement.

### Courses

**NG-330-1 Master Class: Installations and Interventions: Space/Room, Ice and Beer Cellars**
***Hans Winkler***
**Prerequisite: NG-201**
This course will focus on installations and interventions in and for "special" places. The class will visit forgotten industrial spaces and cultural buildings such as breweries, ice and beer cellars, and refrig-erated storage spaces around San Francisco, using these raw empty spaces as a springboard to develop and realize artwork. Students will document the exploration and creative process in a website and through Facebook, which will allow for an exchange with students and artists in Berlin who are working on similar projects. The course will culminate in an exhibition in Germany.

In conjunction with this course, students will have the opportunity to be involved in the organization, realization, and documentation of a Bier Sommer installation and beer garden project that will include film, video, and readings (see page 11).
*Satisfies New Genres Elective*

Hans Winkler has been realizing projects in public space since 1984, intervening into the reality of daily life and the perception of popular symbols. From 1988 to 2000, he worked in collaboration with Stefan Micheel under the label "p.t.t.red" (paint the town red) on city space installations. He has also curated exhibitions, including the 2008 show *Looking for Mushrooms*, about art in San Francisco from 1955–1968, at the Museum Ludwig in Cologne, Germany. Winkler lives in Berlin and New York.

**PA-115-1 / US-115-1 Mural Painting as Public Representation**
***Ala Ebtekar***
**Prerequisite: None**
This course will examine mural painting as a unique form of contemporary public art that can embody, challenge, or redefine public spaces in relation to various histories that might be associated with them. Emphasis will be given to practical instruction on how to conceptualize and execute a large-scale mural painting in a public context, with special attention to understanding how mural-makers can interact responsibly with the host communities of potential sites. Students enrolled in this class will go through all phases of the tasks leading to the completion of a large-scale public mural and will participate in the execution of a group project to be exhibited in a public context.
*Satisfies Painting Elective*

Ala Ebtekar describes his work as "a visual glimpse of a crossroad where present day events meet history and mythology." As a young teenager he joined the seminal group K.O.S. (Kids of Survival), working with artist Tim Rollins on collaborative artworks involving groups of urban youth. He received his BFA from SFAI in 2002 and his MFA degree from Stanford University in 2006. His work has been exhibited internationally and throughout the United States in such shows as *One Way or Another: Asian American Art Now*, a touring exhibition originating at the Asia Society, NYC; the 2006 California Biennial at the Orange County Museum of Art; and *The Global Contemporary: Art Worlds After 1989* at the ZKM Museum for Contemporary Art in Germany. He is currently a visiting lecturer at Stanford University, and lives and works in the San Francisco Bay Area.

**SC-213-1 Living Architecture Habitats**
***Ian McDonald***
**Prerequisite: One 100-level studio course**
In this course students will work on creating a green roof at the San Francisco Art Institute. The green roof, or "living roof," has a centuries-old history that spans multiple cultures, countries, and climates. A green roof can serve many functions in relationship to architecture and the built environment, such as rainwater collection, habitat and wildlife support, and the lowering or regulating of air temperature. Students will work with local companies such as Flora Grubb Nursery and Hydro Tech to investigate the benefits of a living structure within the architectural environment. Students will consider issues including native species identification, beneficial insect habitats, and environmental design, and will investigate how environmental design and sculpture interface as a way to add dynamic possibilities to practical issues. This course is part of the Environments and Systems emphasis in the Sculpture/Ceramics Department.
*Satisfies Sculpture/Ceramics Elective*

Ian McDonald is visiting faculty in the Sculpture/Ceramics Department. He has shown in both the United States and abroad, including Rena Bransten Gallery, San Francisco; A.O.V. Gallery, San Francisco; Yerba Buena Center for the Arts, San Francisco; the New Wight Gallery, UCLA, Los Angeles; Nieuwe Vide Gallery, Holland; Svendborg Kunstingbygning Museum, Svendborg, Denmark; and Play Mountain, Tokyo. In 2007 he was awarded the "Premio Faenza" from the Museo Internazionale della Ceramiche in Faenza, Italy. He has completed residencies at the European Ceramic Work Center, Netherlands; the Museum of International Ceramics, Denmark; and the de Young Museum, San Francisco. He is represented by Rena Bransten Gallery in San Francisco.

## Public Programs

**Walter and McBean Galleries Summer Exhibition: Lin Yilin**
June 14–September 14
*see page 10*

**Diego Rivera and the Mexican Mural Movement: A Contemporary Perspective on Art and Activism**
July 11–July 12
*see page 12*

**Bier Sommer**
July 27–July 29
*see page 11*

# Programs of Study

# PROGRAMS OF STUDY

## The School of Studio Practice

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments, and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art-making, the School of Studio Practice is composed of seven of SFAI's most historically distinguished departments:

**Design and Technology**
**Film**
**New Genres**
**Painting**
**Photography**
**Printmaking**
**Sculpture/Ceramics**

The School of Studio Practice offers the following degrees and certificate in its seven areas of study:

**Bachelor of Fine Arts**
**Master of Fine Arts**
**Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)**
**Post-Baccalaureate Certificate**

## The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing are essential for engaging contemporary global society and require an in-depth understanding of both theory and practice, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies).

The School of Interdisciplinary Studies offers the following degrees in its three areas of study:

**Bachelor of Arts**
- **History and Theory of Contemporary Art**
- **Urban Studies**

**Master of Arts**
- **Exhibition and Museum Studies**
- **History and Theory of Contemporary Art**
- **Urban Studies**

**Dual Degree Master of Arts (in History and Theory of Contemporary Art)/Master of Fine Arts**

## The Centers For Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia,exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

**Art and Science**
**Media Culture**
**Public Practices**
**Word, Text, and Image**

# Registration

Priority Registration

Academic Advising

Add/Drop Procedures

Withdrawal Dates/Procedures

# REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering, or students returning from a leave of absence or from an off-campus program authorized by SFAI, are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

## PRIORITY REGISTRATION

Continuing degree-seeking students are offered—and strongly advised to take advantage of—priority registration. Priority registration allows continuing degree- seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units earned. A packet is distributed to continuing degree-seeking students in advance of registration. The packet includes information specific to each student regarding the date and time of priority registration; a registration form; and an updated curriculum record.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If a requested course is full, a student may still be able to gain entrance to it by obtaining the sig-nature of the instructor on an add/drop form at the beginning of the next semester. Before selecting courses, students should check the schedule as well as its addenda at *www.sfai.edu/course-schedules* to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, s/he will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

### Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

### Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

### Summer 2012 Registration Schedule

**April 4–5, 2012**
Priority registration for MA, MFA, and Post-Baccalaureate students

**April 9–12, 2012**
Priority registration for BA and BFA students

**May 7, 2012**
Early registration for new students begins

**May 14, 2012**
Early registration for non-degree students begins

### Continuing MA, MFA, and Post-Baccalaureate Students

MA, MFA, and Post-Baccalaureate students register according to how far along they are in their programs (i.e., according to the number of units earned).

All MA, MFA, and Post-Baccalaureate students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the date and time of registration.

### Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted. Students may not register before their appointment.

### New BA, BFA, MA, MFA, or Post-Baccalaureate Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Students may call 415.749.4500 to schedule an appointment for registration advising. Students are encouraged to read the curriculum requirements before calling to make a registration appointment. New students may register for classes in person or over the phone. Students will be asked to make an initial nonrefundable tuition deposit of $350 prior to, or at the time of, registration. Students who are not able to register on campus should arrange a telephone appointment with an advisor by calling the Admissions Office. Students should make note of the day and time of their appointment and remember that SFAI is in the Pacific time zone.

### Low-Residency MFA Students

Advising and Registration for new students in the Low-Residency MFA program is coordinated through the Low-Residency MFA program directors, Claire Daigle (*cdaigle@sfai.edu*) and Allan De Souza (*adesouza@sfai.edu*).

### Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records.

### Late Arrival for Summer 2012 Semester

New student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office if they are not able to attend a scheduled orientation. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via email at *studentaffairs@sfai.edu.*

## ACADEMIC ADVISING

### Undergraduate

SFAI's academic advisors, Susan Martin (smartin@sfai.edu) and Peter Blackman (pblackman@sfai.edu), assist students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. Undergraduate advising is mandatory for those students entering their sophomore year. It is strongly recommended that every student meet with the academic advisor prior to registering for classes to ensure successful and timely completion of all degree requirements. They are available to discuss the requirements for independent study, mobility, and directed study petitions, as well as change-of-major procedures. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors and department chairs are available to discuss the educational and co-curricular opportunities available to students to inform and enhance their experience at SFAI.

Advising for newly admitted undergraduates begins with an admissions counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

### Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors, Ian McDonald (*imcdonald@sfai.edu*) or John Priola (*jpriola@sfai.edu*), prior to registration each semester. Scheduled advising takes place at the time of registration.

## ADD/DROP DATES AND PROCEDURES

### Add/Drop Period for Summer 2012

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned.

Deadlines:

**Intensive session: June 4, 2012**
**Eight-week session: June 20, 2012**
**Four-week session I: June 20, 2012**
**Four-week session II: July 18, 2012**

### Adding/Dropping Intensive Classes

Unlike regular semester-long courses, intensive courses may be added or dropped only through the end of the first day of instruction. Students who drop an intensive course after the first day of instruction will receive a grade of W. The add/drop deadline for the Summer 2012 Intensive Period is June 4.

### Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

### International Students

In order to maintain F-I visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for Global Programs, Shannon Plath (*splath@sfai.edu*). Failure to secure advance approval will result in loss of F-I status in the United States.

## WITHDRAWAL DATES AND PROCEDURES

### Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

### Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting an academic advisor, Susan Martin (*smartin@sfai.edu*) or Peter Blackman (*pblackman@sfai.edu*) or the Associate Dean of Students, Megann Sept (*msept@sfai.edu*).

Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Associate Dean of Students. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

### New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than June 18, 2012 in order to avoid tuition charges for the Summer 2012 semester. Standard refund policies (see page 27) apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

# Tuition and Fees for Summer 2012

Tuition Payment Deadlines

Refund Policy

# TUITION AND FEES FOR SUMMER 2012

All tuition and fee balances must be paid by the payment deadline. For courses beginning before June 1, tuition is due May 15. For courses beginning June 1 and after, tuition is due June 1. This means that the semester balance must be paid in full unless covered by financial aid. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes.

**BA, BFA, and non-degree tuition per semester**

| | |
|---|---|
| **1–11 units** | Multiply each unit by $1,566 |
| **12–15 units** | Pay a flat tuition rate of $17,874 |
| **Over 15** | $17,874 plus $1,566 per unit |

**MA, MFA, and Post-Baccalaureate tuition per semester**

| | |
|---|---|
| **1–11 units** | Multiply each unit by $1,677 |
| **12–15 units** | Pay a flat tuition rate of $19,092 |
| **Over 15** | $19,092 plus $1,677 per unit |

### Fees

1. Student Activity fee is $35 per semester.
2. Materials fee is $200 for all MFA, MA/MFA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is $50 for BA students enrolled in six or more units.
3. Technology fee is $200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details.
5. All Study/Travel Courses require a $500 nonrefundable deposit.
6. Facilities fees are $300 for students who are not enrolled in summer courses but would like to use SFAI facilities over the summer.
7. Commencement fee is $100 for all graduating students.

### MFA Fees

1. MFA Graduate Exhibition and Catalogue: $300
2. MFA Final Review (charged only to students not enrolled in classes): $300

### Exchange Students

1. Incoming students pay Materials fees, Technology fees and Student Activities fees prior to registration.
2. Outgoing SFAI students do not pay Materials fees, Technology fees or Student Activities fees to SFAI. However, if fees are assessed by the foreign institution, the outgoing SFAI student will be responsible for paying those fees to the foreign institution in full.

## TUITION PAYMENT DEADLINES

### New and Continuing Degree-seeking Students

For courses beginning before June 1, tuition is due May 15. For courses beginning June 1 and after, tuition is due June 1.

### Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. travel classes) will be due according to specified due dates.

### Obligation for Payment

Enrollment constitutes a financial contract between the student and San Francisco Art Institute. The student's rights to services and benefits are contingent upon them making all payments as agreed upon. If payments of amounts owed to SFAI are not made when they become due, SFAI has the right to cancel the student's registration and/or administratively withdraw them from the current term, withhold their grades, transcripts, diplomas, scholastic certificates, and degrees, and impound their final exams. Failure to maintain good financial standing with SFAI will result in denied participation in any deferred payment plans and/or some forms of financial aid. In addition, balances due SFAI are reported by our collection agencies, which may impact the student's credit ratings.

Prior to registering for a new term, the student must pay any outstanding balances from any preceding terms. If the student does not pay their outstanding balances or make payment arrangements satisfactory to SFAI, they will not be permitted to register. This policy applies to any outstanding balances with SFAI.

**If paying by credit card**

- VISA, MasterCard, and American Express will be accepted for payment.

**Fees**

- A $50 fee will be charged for returned checks.
- Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month.

**Interest**

- Interest will be charged at the rate of 0.83% per month on the outstanding balance after the published tuition payment due date.

**Payment for Faculty-Led Programs**

- For Faculty-Led Programs, program course fees are charged to a student's account at the time of registration and are due in full by the date noted on the individual program's literature. All fees must be paid before departure. All deposits and fees for Faculty-Led Programs are nonrefundable.

## REFUND POLICY

### Dropped Classes by Degree and Non-degree Students

Full tuition refunds for dropped classes, excluding intensive classes, (which have an add/drop date of the first day of class), are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period. It is the student's responsibility to complete the "Withdrawal Form" on a timely basis.

### Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a hiatus is based on the last date of attendance is filed in writing with the Office of Registration and Records. It is the student's responsibility to complete the "Withdrawal Form" on a timely basis.

Withdrawing students must obtain a Request for Withdrawal form from the Office of Registration and Records and follow SFAI's withdrawal procedures in the Student Handbook. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term.

### Financial Aid Recipients

The Higher Education Act Amendments of 2008 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Request for Withdrawal form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. For more information on financial aid, please visit *http://www.sfai.edu/financial-aid-0*.

### Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult with the Financial Aid Office before dropping classes.

### Canceled Classes

SFAI will provide full tuition refunds and refunds of any related fees, if applicable, for classes that are canceled.

# Academic Policy

# ACADEMIC POLICY

## Concurrent Registration

If a student plans to enroll concurrently with another accredited Bay Area college or university, or other institution, written course approval must be obtained, prior to registration with the other institution, from the Undergraduate Academic Advisor in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on leave must also have written course approval prior to registration at another institution. Please consult the Office of Registration and Records for details.

## College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. All courses are offered for 3 units unless otherwise specified.

Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate-level courses are available only to students admitted to SFAI's graduate programs.

If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at *www.sfai.edu/request-transcript*.

## Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at *www.sfai.edu* under Current Students. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures set out therein. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at *www.sfai.edu/course-schedules*. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

## Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

## Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Academic Affairs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

# Undergraduate Curriculum

Major Listing

Core Curriculum

Courses that fulfill the Critical Studies, Urban Studies, Studies in Global Cultures, and Off-Campus Study Requirements

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

MAJOR LISTING

BFA

**Design and Technology**

**Film**

**New Genres**

**Painting**

**Photography**

**Printmaking**

**Sculpture**

BA

**History and Theory of Contemporary Art**

**Urban Studies**

# CORE CURRICULUM

The Core Curriculum at SFAI provides students with a well-informed, multifaceted foundation from which to approach their art practice. Encompassing courses in Contemporary Practice, Art History, and Liberal Arts, the Core Curriculum helps students build foundational skills in research, critical thinking, and written and visual expression. By taking classes in a variety of fields, students learn the scope of the school's departments and resources, and arrive at a more complex, contextual understanding of their artistic practice. Throughout the Core Curriculum, courses are designed to explore areas of intersection between the humanities, social sciences, natural sciences, and the visual arts.

## CONTEMPORARY PRACTICE

Contemporary Practice engages first year students with questions that enable them to identify and strengthen their individual creative voices. What does it mean to be an artist? How does raw experience translate into expressive form? How do artists think, and how does the intellect connect with the hands and the spirit to create a meaningful work of art?

The program emphasizes exploration, engagement, and hands-on acquisition of foundational skills in all media through studio exercises and field trips to museums, galleries, artist's studios, public art sites, and other urban sites. Experimentation, collaboration, and reflection are encouraged as the foundation sequence initiates students into the world of art, the community, and the community of artists. It is the cornerstone of a first-year experience spanning curricular and co-curricular initiatives that initiate incoming students into the creative and academic culture of SFAI.

The Contemporary Practice sequence consists of two courses: *Form and Process* in the fall semester and *Making History* in the spring semester.

### Form and Process

This course introduces new students to SFAI, and to the developments essential to becoming an artist and joining the special community of artists at SFAI, in the Bay Area, and in the larger global art world. Coursework balances an analysis of contemporary and historically relevant ideas and practices with an overview of the departments and resources of the school and the community. Through field trips and exercises, students learn how to translate ideas into visual forms as they continue their journey of defining and refining their own creative and scholarly interests. Five methods/departments of art making are introduced and explored: Film, Painting, Photography, Printmaking, and Sculpture. Readings, workshops, and discussion further the conversation.

### Making History

Building upon the work done in *Form and Process*, this course serves to expand students' definitions of contemporary art-making and culminates in a large-scale collaborative project. More questions are posed in and out of the studio as students continue to uncover the opportunities available in the school, in the community, and in the larger art world, and how to navigate their place within these worlds. Four more methods/departments of art-making are introduced and explored: Design and Technology, New Genres, History and Theory of Contemporary Art, and Urban Studies. To finish off the semester and the year, students choose from a number of collaborative projects spanning a variety of media and materials, conceptual intentions, and cultural models. The work from these projects will be highlighted in an exhibition in the Diego Rivera Gallery.

## ART HISTORY REQUIREMENTS

Three required art history courses provide students with an in-depth, critical understanding of important ideas, institutions, and discourses surrounding global art and culture.

**Global Art History**
A course focused upon varied aspects of art history from prehistory to the Middle Ages

**Modernity and Modernism**
A course focused upon varied aspects of art history from the Renaissance to the mid-20th century

**Contemporary Art Now**
A course focused upon contemporary art in North America and Europe from the 1950s to the present.

**History of the Major (BFA only)**
A course focused on the history of the medium.

**Art History Elective (BFA only)**
Any undergraduate Art History course.

Students majoring in History and Theory of Contemporary Art take additional art history courses to fulfill requirements for the major.

# LIBERAL ARTS REQUIREMENTS

SFAI's liberal arts requirement offers students grounding in the humanities and the social and natural sciences. The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

| Liberal Arts Requirements | 33 units |
|---|---|
| English Composition A* | 3 |
| English Composition B* | 3 |
| Humanities 200 | 3 |
| Humanities 201 | 3 |
| Science | 3 |
| Mathematics | 3 |
| Social Science | 3 |
| Studies in Global Culture | 3 |
| Critical Theory A + | 3 |
| Critical Theory B + | 3 |
| Elective | 3 |

**All BA and BFA students must complete the liberal arts requirements for their degree.**

** Writing Placement Examination required upon matriculation.*

*+ Must be taken at SFAI.*

*Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.*

## The Writing Program

The Writing Program is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses develop skills in critical reading, thinking, and analytical writing, with an emphasis on crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

### Placement

Based on results of the Writing Placement Exam (WPE), administered at new-student orientation, and any transfer or AP credit, students are required to successfully complete the Writing Program. Students will be notified by letter of their writing course placement, which will override any previous registration. Students may need to add or drop courses based on their WPE score as specified in the placement letter. **All placements are final.**

Students with disabilities must have their documentation in place BEFORE the Writing Placement Exam in order to be considered for appropriate accommodations. Some common accommodations for the Writing Placement exam include a quiet place to take the WPE, use of a computer, and extra time.

### The Writing Program Courses

*ENGL-90- English Language Support for Artists*
Designed to support English as a second language (ESL) speakers in their studies at SFAI, this course focuses on academic reading and writing, grammar, and vocabulary development.

*ENGL-95- Seeing and Writing*
Reading and composition course focused on building a foundation in analytical thinking and writing. ESL students who need further work will also get assistance with English grammar. To be followed by ENGL-100.

*ENGL-100- English Composition A (Investigation and Writing)*
Composition course focused on analytical thinking, reading, writing, and research skills. To be followed by ENGL-101.

*ENGL-101- English Composition B (Nonfiction Writing)*
Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Non-fiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

*ENGL-102-Continuing Practices of Writing*
Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. For these students, Continued Practices of Writing is a prerequisite for enrollment in Humanities HUMN-200 and HUMN-201 and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

## Humanities

Humanities courses develop understandings of diverse cultures, ideas, and values by emphasizing social context and historical process. Course topics are organized thematically and faculty are drawn from multiple academic disciplines, including literature, philosophy, history, ethnic studies, science and technology studies, American studies, and area studies. Humanities courses aim to develop students' abilities to interpret complex written and visual texts, as a strategy for understanding the philosophical, social, and political issues that have significantly shaped human life.

The liberal arts requirements for humanities (HUMN-200 and 201) are intermediate-level courses that form a bridge between the Composition sequence (100 level) and the Critical Theory sequence (300 level). Humanities 200 courses include a thematic or regional emphasis, and date from antiquity through 1500. Humanities 201 courses explore the emergence of the modern era from a global perspective (post-1500). These courses enhance analytic skill and develop oral and written expression to prepare students for advanced work. Prerequisites include English 100 and 101.

**Sample humanities courses include:**

- From Antiquity through the Middle Ages: Encountering the Other through Love and War
- Democracy, Empire, and Power in the Pre-modern "West"
- Authority and Resistance in Europe, 1000-1450
- Witchcraft, Oracles, and Magic: Belief Systems of the Pre-modern World
- Zen and Minimalist Poetics
- Origins of the Modern World: East/West Encounters
- Looking South to North: Subaltern Perspectives in Western Civilization, 1519–1950

## Science

The science requirement introduces students to science as an important mode of inquiry into the world. SFAI offers several courses that reflect a range of scientific disciplines, including *Life Studies: Biology and Art, Astronomy*, and *Urban Ecology*. The science curriculum also includes environment-oriented courses, and introduces students to areas of art/science intersection and collaboration.

SFAI also regularly offers *Art and Phenomena*, an off-site course at the San Francisco Exploratorium (*www.exploratorium.edu*), a museum of science, art, and human perception. The instructional team, led by a physicist, employs an experience-based learning methodology in which students study physics-centered topics (often related to optics and sound), and design their own experiments.

## Mathematics

Undergraduate students are required to take an introductory, college-level mathematics course. All classes are taught in a seminar format, with a limit of 17 students in the course. Students take these classes in a digital media room where each student has his or her own computer workstation.

Rather than teaching math in the abstract, SFAI's courses are project-based to present mathematical concepts in ways that students find relevant and rewarding. Some course topics focus on the underlying mathematics of graphics technologies, information visualization, and interactive media. Because art is inherently spatial, other courses explore mathematics in relation to spatial analysis, mapping, and geography. All math courses emphasize student learning through creative assignments.

## Social Science

The social science elective focuses on the social foundations of the human experience through multiple thematic approaches, disciplinary perspectives, and regional/area contexts. The social science curriculum includes diverse topics of interest from the disciplines of anthropology, sociology, psychology, and political science, along with ethnic studies and American studies. Faculty members at SFAI have expertise in a wide range of geographic areas, including the Americas, Middle East, Eastern Europe, Africa and African Diaspora, and Asia.

**Sample social science electives include:**

- Psychology, Perception, and Creativity
- Critical Geographies: Bodies, Spaces, Power
- Introduction to Women's Studies
- Whose City? Urban Theory and Global Justice
- Activism and Social Movements
- Tourism in Question
- Multicultural Europe
- Consuming Cultures: The Geopolitics of Consumption
- Extinction
- Regenerative Design
- City as Studio Practicum
- Ethnographic Media: Theory and Practice
- Media and Cultural Geography

## Studies in Global Culture

Developing an understanding of diverse cultures and ways of being is crucial for contemporary artistic development and meaningful civic participation, especially considering the profound transformations occurring through processes of globalization. The Studies in Global Cultures requirement ensures that students learn about human experiences beyond a dominant Western perspective, and includes courses that focus on gender and sexual orientation, in addition to diverse cultures, ethnicities, and religions. This liberal arts requirement may be fulfilled through a wide range of courses in the studio fields, as well as in art history, the social sciences, and humanities.

**Sample course offerings in studio areas include:**

PH – Sacred and Profane
PH – Post-Photography: Hybrid Practices in Photography
PR – Art of the Street
PR – Relief Printing Through Social Investigation
NG – Memory Under Construction
SC – Ecology of Materials and Processes: Mexico City

**Sample courses in liberal arts areas include:**
ARTH – Modern and Contemporary Arts of Africa and the African Diaspora
ENGL – Native American Novels and Films
HUMN – Witchcraft, Oracles, and Magic: Belief Systems of the Pre-modern World
HUMN – Origins of the Modern World: East/West Encounters
HUMN – Taoism and Solitude
CS – Feminism in the Twenty-First Century: Cultural Issues, Global Questions, and Aesthetic Responses
CS – Theories in Third Cinema
CS – History of Jazz
SOCS/US – Ethnographic Media: Theory and Practices
SOCS/US – Media and Cultural Geography

## Critical Theory

Every student is required to take two critical studies courses: **Critical Theory A** and **Critical Theory B**.

**Critical Theory A (CS-300)** provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

**Critical Theory B (CS-301)** is a special topics course that builds upon the theoretical foundations of Critical Theory A. The topic changes each semester; recent courses have included:

-Technoscience and Environmental Justice
-Theories in Third Cinema
-Trauma, Resilience, and Creative Practice

## Off-Campus Study Requirements

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus study requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills necessary to succeeding after graduation, and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution. Students may elect to take a class off-campus, to participate in a domestic or international faculty-led program or the AICAD mobility program, or to enroll in the internship class. All undergraduate students are required to complete 6 units of off-campus study toward their degree. Students who transfer in a minimum of 45 units are required to complete 3 units. For second-degree students who transfer in 90 units, the requirement is waived.

### Faculty-Led Programs

Faculty-Led Programs are offering during the summer and spring intensive sessions and take students to a variety of places in the United States and abroad. Through a combination of travel and formal classes, these programs immerse a student in the history and culture of a particular place. Faculty-Led Programs range in duration from ten days to three weeks.

For the Summer Institute 2012, SFAI is offered a faculty-led program to Ireland taught by Frances McCormack, Department Chair of Painting. For more information on *Ireland: From the Poetic to the Political*, please see page 7 of the course schedule.

### Study Abroad

Study Abroad programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. SFAI has established exchange programs with the following international schools:

**Academy of Fine Arts** – Prague, Czech Republic
**Bezalel Academy of Arts and Design** – Jerusalem, Israel
**Chelsea College of Art and Design** – London, England
**École Nationale Supérieure des Beaux-Arts** – Paris, France
**Glasgow School of Art** – Glasgow, Scotland
**Gerrit Rietveld Academy** – Amsterdam, Holland
**Korea National University of Arts** – Seoul, Korea
**Valand School of Fine Arts** – Gothenburg, Sweden

Eligibility Requirements
- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernity and Modernism, or Contemporary Art Now
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI
- Language skills may be required for certain schools

Tuition and Fees
While participating in an SFAI-sponsored Study Abroad program, students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange (with the exception of work-study) and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines
To study abroad during the fall semester:

| **Apply by:** | **Programs:** |
|---|---|
| April 1 | All Programs |

To study abroad during the spring semester:

| **Apply by:** | **Programs:** |
|---|---|
| April 1 (year in advance) | Chelsea College of Art & Design |
| September 15 | Glasgow School of Art |
| November 1 | All other programs excluding HFBK |

## AICAD Mobility Program

SFAI partners with the Association of Independent Colleges of Art and Design (AICAD), a consortium of 41 leading art schools in the U.S. and Canada, to offer undergraduate students the opportunity to study for either the spring or fall semester at a participating AICAD exchange school.

The AICAD Mobility program functions much like a study abroad experience. It is a great way to take classes that aren't offered at SFAI, work with new faculty and artists, and live in another part of the country or world.

For more information, including participating schools, visit *www.sfai.edu/aicad-exchange.*

Eligibility Requirements
- English Composition A & B
- Humanities 200 & 201
- Global Art History, Modernism and Modernity, or Contemporary Art Now
- 3.0 GPA minimum
- 60 units, with 24 units completed at SFAI

Tuition and Fees
While participating in an AICAD Mobility program, SFAI students maintain enrollment at SFAI and continue to pay full tuition and fees to SFAI. Students are eligible to receive all federal, state, and institutional financial aid (if applicable) while on exchange and must maintain health insurance either through SFAI or a private carrier.

Application Deadlines
- April 1 to participate in AICAD Mobility for the fall semester
- October 1 to participate in AICAD Mobility for the spring semester

## Internships

SFAI students are strongly encouraged to complete an internship during their course of study. Internships provide an opportunity for students to gain professional experience, and to become more familiar and build relationships with arts organizations in the Bay Area. Students who wish to receive credit for an internship must register for IN-396 and complete 90 hours of work with the host organization while enrolled in class.

*For more information on IN-396, please see page 61 of the course schedule.*

# COURSES THAT FULFILL THE CRITICAL STUDIES, URBAN STUDIES, STUDIES IN GLOBAL CULTURES, AND OFF-CAMPUS STUDY REQUIREMENTS

**The following course satisfies the Critical Studies Elective Requirement:**
HUMN-201-1 Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution

**The following courses satisfy the Studies in Global Cultures Requirement:**
HUMN-201-1 Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution
IN-222-1 Ireland: From the Poetic to the Political

**The following courses satisfy 3-units of the 6-unit Off-Campus Study Requirement:**
IN-396-1 Internship
IN-222-1 Ireland: From the Poetic to the Political

**The following courses satisfy the Urban Studies Elective Requirement:**
US-115-1 / PA-115-1 Mural Painting as Public Representation
SC-213-1 Living Architecture Habitats

# BACHELOR OF FINE ARTS REQUIREMENTS

**Total units required for BFA degree: 120**
**Maximum units accepted in transfer: 60**

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

| **Liberal Arts Requirements** | **33 units** |
|---|---|
| English Composition A* | 3 |
| English Composition B* | 3 |
| Humanities 200 | 3 |
| Humanities 201 | 3 |
| Science | 3 |
| Mathematics | 3 |
| Social Science | 3 |
| Studies in Global Culture | 3 |
| Critical Theory A+ | 3 |
| Critical Theory B+ | 3 |
| Elective | 3 |

**All BFA students must complete the liberal arts requirements for their degree.**

**Writing Placement Examination required upon matriculation.*

*+Must be taken at SFAI.*

*Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.*

## Design and Technology

| **Liberal Arts Requirements** | **33** |
|---|---|
| **Studio Requirements** | **72** |
| Contemporary Practice | 6 |
| Conceptual Design and Practice | 3 |
| Collaborative Practice in Art, Design and Technology | 3 |
| Media Techniques Distribution | 6 |
| Communications Design Distribution | 3 |
| Designed Objects Distribution | 3 |
| Design and Technology Electives | 15 |
| Senior Review Seminar | 3 |
| Electives in any studio discipline | 30 |
| **Art History Requirements** | **15** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| History of Design and Technology | 3 |
| Art History Elective | 3 |
| **Total** | **120** |

## Film

| **Liberal Arts Requirements** | **33** |
|---|---|
| **Studio Requirements** | **72** |
| Contemporary Practice | 6 |
| Introduction to Film | 3 |
| History of Film or Special Topics in Film History | 3 |
| Distribution I | 9 |
| Advanced Film | 3 |
| Film Electives | 15 |
| Senior Review Seminar | 3 |
| Electives in any studio discipline | 30 |
| **Art History Requirements** | **15** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| History of Film | 3 |
| Art History Elective | 3 |
| **Total** | **120** |

# BACHELOR OF FINE ARTS REQUIREMENTS

**Total units required for BFA degree: 120**
**Maximum units accepted in transfer: 60**

## New Genres

| | |
|---|---|
| **Liberal Arts Requirements** | **33** |
| **Studio Requirements** | **72** |
| Contemporary Practice | 6 |
| New Genres I | 3 |
| Issues and Contemporary Artists | 3 |
| New Genres II | 3 |
| Installation Distribution | 3 |
| Video Distribution | 3 |
| Performance Document: Photoworks | 3 |
| New Genres Electives | 15 |
| Senior Review Seminar | 3 |
| Electives in any studio discipline | 30 |
| **Art History Requirements** | **15** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| History of New Genres | 3 |
| Art History Elective | 3 |
| **Total** | **120** |

## Painting

| | |
|---|---|
| **Liberal Arts Requirements** | **33** |
| **Studio Requirements** | **72** |
| Contemporary Practice | 6 |
| Drawing I | 3 |
| Painting I | 3 |
| Drawing Electives | 9 |
| Painting Electives | 18 |
| Senior Review Seminar | 3 |
| Electives in any studio discipline | 30 |
| **Art History Requirements** | **15** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| Art History Electives | 6 |
| **Total** | **120** |

## Photography

| | |
|---|---|
| **Liberal Arts Requirements** | **33** |
| **Studio Requirements** | **72** |
| Contemporary Practice | 6 |
| Photography I | 3 |
| Understanding Photography | 3 |
| Technical Electives | 6 |
| Digital Photography I | 3 |
| Digital Photography II | 3 |
| Conceptual Electives | 6 |
| History of Photography II | 3 |
| Photography Electives | 6 |
| Senior Review Seminar | 3 |
| Electives in any studio discipline | 30 |
| **Art History Requirements** | **15** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| History of Photography I | 3 |
| Art History Elective | 3 |
| **Total** | **120** |

# BACHELOR OF FINE ARTS REQUIREMENTS

**Total units required for BFA degree: 120**
**Maximum units accepted in transfer: 60**

## Printmaking

| | |
|---|---|
| **Liberal Arts Requirements** | **33** |
| **Studio Requirements** | **72** |
| Contemporary Practice | 6 |
| Printmaking I | 3 |
| Drawing I | 3 |
| Intermediate Printmaking | 6 |
| Advanced Printmaking | 3 |
| Printmaking Electives | 18 |
| Senior Review Seminar | 3 |
| Electives in any studio discipline | 30 |
| **Art History Requirements** | **15** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| History of Printmaking | 3 |
| Art History Elective | 3 |
| **Total** | **120** |

## Sculpture

| | |
|---|---|
| **Liberal Arts Requirements** | **33** |
| **Studio Requirements** | **72** |
| Contemporary Practice | 6 |
| Beginning Sculpture | 6 |
| Drawing | 3 |
| Intermediate Sculpture | 6 |
| Advanced Sculpture | 6 |
| Sculpture Electives | 9 |
| Interdisciplinary or New Genres Elective | 3 |
| Senior Review Seminar | 3 |
| Electives in any studio discipline | 30 |
| **Art History Requirements** | **15** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| History of Sculpture | 3 |
| Art History Elective | 3 |
| **Total** | **120** |

# BACHELOR OF ARTS REQUIREMENTS

**Total units required for BA degree: 120**
**Maximum units accepted in transfer: 60**

### BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

### BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

| **Liberal Arts Requirements** | **33 units** |
|---|---|
| English Composition A* | 3 |
| English Composition B* | 3 |
| Humanities 200 | 3 |
| Humanities 201 | 3 |
| Science | 3 |
| Mathematics | 3 |
| Social Science | 3 |
| Studies in Global Culture | 3 |
| Critical Theory A+ | 3 |
| Critical Theory B+ | 3 |
| Elective | 3 |

**All BA students must complete the liberal arts requirements for their degree.**

**Writing Placement Examination required upon matriculation.*

*+Must be taken at SFAI.*

### History and Theory of Contemporary Art

| | |
|---|---|
| **Liberal Arts Requirements** | **33** |
| **Art History, Theory, & Criticism Requirements** | **54** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| Dialogues in Contemporary Art | 6 |
| Art History Electives | 18 |
| Critical Studies Electives | 15 |
| Interdisciplinary Research Colloquium | 3 |
| Thesis Colloquium | 3 |
| **Studio Requirements** | **15** |
| Contemporary Practice | 6 |
| Elective in any studio discipline | 9 |
| **General Electives** | **18** |
| **Total** | **120** |

### Urban Studies

| | |
|---|---|
| **Liberal Arts Requirements** | **33** |
| **Urban Studies Requirements** | **45** |
| Media and Cultural Geography | 3 |
| Urban Theory | 3 |
| Critical Studies Electives | 9 |
| City Studio Practicum | 3 |
| Urban Studies Electives | 21 |
| Interdisciplinary Research Colloquium | 3 |
| Thesis Colloquium | 3 |
| **Art History Requirements** | **9** |
| Global Art History | 3 |
| Modernity and Modernism | 3 |
| Contemporary Art Now | 3 |
| **Studio Requirements** | **15** |
| Contemporary Practice | 6 |
| Elective in any studio discipline | 9 |
| **General Electives** | **18** |
| **Total** | **120** |

# Graduate Curriculum


Major Listing

Full-Time MFA Policies

Low-Residency Graduate Programs

Studio Space

MFA Requirements

MA Requirements

MA/MFA Dual Degree Requirements

Post-Baccalaureate Requirements

## MAJOR LISTING

MFA
Full-time and Low-Residency

**Design and Technology**

PB
Post-Baccalaureate Certificate

**Film**

**New Genres**

**Painting**

**Photography**

**Printmaking**

**Sculpture**

MA

**Exhibition and Museum Studies**

**History and Theory of Contemporary Art**

**Urban Studies**

MA/MFA
Dual Degree

**History and Theory of Contemporary Art**

## FULL-TIME MFA POLICIES

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

- MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.
- Full-time status is achieved by enrolling in 12 credit units during the fall and spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.
- MFA students must enroll in at least three units of Graduate Tutorial and three units of Graduate Critique Seminar per semester.
- No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.
- The Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Baccalaureate students.
- MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be required to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: Graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: Graduate students must register for the MFA Graduate Exhibition in their final semester and pay an MFA Graduate Exhibition and Catalogue fee of $300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semester; for example, fall MFA catalogue preparation meetings (dates, times, and meeting rooms to be announced).

## LOW-RESIDENCY GRADUATE PROGRAMS

**MFA**
Designed for working artists, teachers, and other art professionals, the Low-Residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year and students in the four-year program enroll in 15 units per year, for a total of 60 units.

**MA (History and Theory of Contemporary Art)**
Designed for working scholars, teachers and other art professionals, the Low-Residency MA in the History and Theory of Contemporary Art focuses on research, writing, and critical thinking. The program immerses students in the scholarly practice of art history, considering the discipline in relation to art theory, criticism, and practice, and placing special emphasis on the conditions of exhibition and circulation that frame the reception of art in contemporary culture. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three summers. Students enroll in 12 units the first year and 15 units the following two years for a total of 42 units.

## MFA AND POST-BACCALAUREATE STUDIO SPACE

The studios at the SFAI Graduate Center provide workspace for both the MFA and Post-Baccalaureate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine units to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from noon to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

# MFA REQUIREMENTS

**Full-time**

| | |
|---|---|
| Graduate Tutorial | 12 |
| Graduate Critique Seminar | 12 |
| Electives | 21 |
| Art History | 9 |
| Critical Studies | 6 |
| Graduate Lecture Series | 0 |
| Intermediate Review | 0 |
| Final Review | 0 |
| MFA Graduation Exhibition | 0 |
| **Total** | **60** |

## SAMPLE SCHEDULE

**Semester 1**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Art History | 3 |
| Critical Studies Seminar | 3 |
| Elective | 3 |
| Graduate Lecture Series | 0 |

**Semester 2**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Art History | 3 |
| Critical Studies Seminar | 3 |
| Elective | 3 |
| Graduate Lecture Series | 0 |
| Studio/Intermediate Review | 0 |

**Semester 3**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Art History | 3 |
| Electives | 6 |

**Semester 4**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Elective | 9 |
| Final Review | 0 |
| MFA Graduation Exhibition | 0 |
| **Total** | **60** |

# MFA REQUIREMENTS

**Low-Residency**

| | | |
|---|---|---|
| Critical Studies | 3 | |
| Art History | 9 | |
| Tutorials | 12 | |
| Guided Study | 9 (3-year) | 12 (4-year) |
| Critique Seminar | 9 (3-year) | 12 (4-year) |
| Electives | 18 (3-year) | 12 (4-year) |
| Winter Reviews | 0 | |
| Summer Reviews | 0 | |
| Intermediate Review | 0 | |
| Final Review | 0 | |
| Graduate Lecture Series | 0 | |
| MFA Graduate Exhibition | 0 | |
| **Total** | **60** | |

## SAMPLE SCHEDULE

**Year 1 (3-year)**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Art History | 3 |
| Tutorial | 3 |
| Electives | 6 |
| Guided Study | 3 |
| Graduate Lecture Series | 0 |
| Summer Review | 0 |
| Winter Review | 0 |

**Year 2 (3-year)**

| | |
|---|---|
| Critique Seminar | 3 |
| Art History | 3 |
| Critical Studies | 3 |
| Tutorial | 3 |
| Electives | 6 |
| Guided Study | 3 |
| Graduate Lecture Series | 0 |
| Intermediate Review | 0 |
| Winter Review | 0 |

**Year 3 (3-year)**

| | |
|---|---|
| Critique Seminar | 3 |
| Art History | 3 |
| Tutorials | 6 |
| Electives | 6 |
| Guided Study | 3 |
| Graduate Lecture Series | 0 |
| Summer Review | 0 |
| Final Review | 0 |
| MFA Graduate Exhibition | 0 |
| **Total** | **60** |

**Year 1 (4-year)**

| | |
|---|---|
| Critique Seminar | 3 |
| Art History | 3 |
| Tutorial | 3 |
| Elective | 3 |
| Guided Study | 3 |
| Graduate Lecture Series | 0 |
| Summer Review | 0 |
| Winter Review | 0 |

**Year 2 (4-year)**

| | |
|---|---|
| Critique Seminar | 3 |
| Art History | 3 |
| Critical Studies | 3 |
| Tutorial | 3 |
| Guided Study | 3 |
| Graduate Lecture Series | 0 |
| Summer Review | 0 |
| Intermediate Review | 0 |

**Year 3 (4-year)**

| | |
|---|---|
| Critique Seminar | 3 |
| Art History | 3 |
| Tutorial | 3 |
| Elective | 3 |
| Guided Study | 3 |
| Graduate Lecture Series | 0 |
| Summer Review | 0 |
| Summer Review | 0 |

**Year 4 (4-year)**

| | |
|---|---|
| Critique Seminar | 3 |
| Tutorial | 3 |
| Electives | 6 |
| Guided Study | 3 |
| Graduate Lecture Series | 0 |
| Summer Review | 0 |
| Final Review | 0 |
| MFA Graduate Exhibition | 0 |
| **Total** | **60** |

# MA REQUIREMENTS

### History and Theory of Contemporary Art

| | |
|---|---|
| Issues and Theories of Contemporary Art | 3 |
| Global Perspectives of Modernity | 3 |
| Culture Industry and Media Matters | 3 |
| Research and Writing Colloquium | 3 |
| Critical Studies Electives | 6 |
| Art History Seminar Electives | 6 |
| Cognates (other electives) | 0 |
| Graduate Lecture Series | 0 |
| Thesis I | 6 |
| Thesis II | 6 |
| **Total** | **42** |

## SAMPLE SCHEDULE

### Semester 1

| | |
|---|---|
| Global Perspectives of Modernity | 3 |
| Issues and Theories of Contemporary Art | 3 |
| Art History or Critical Studies Electives | 6 |
| Graduate Lecture Series | 0 |

### Semester 2

| | |
|---|---|
| Research and Writing Colloquium | 3 |
| Culture Industry and Media Matters | 3 |
| Art History or Critical Studies Electives | 6 |
| Graduate Lecture Series | 0 |

### Semester 3

| | |
|---|---|
| Cognate (other electives) | 3 |
| Thesis I: Independent Investigations | 3 |
| Thesis II: Collaborative Projects | 3 |

### Semester 4

| | |
|---|---|
| Cognate (other electives) | 3 |
| Thesis I | 3 |
| Thesis II | 3 |
| **Total** | **42** |

### History and Theory of Contemporary Art (Low-Residency)

| | |
|---|---|
| Issues and Theories of Contemporary Art | 3 |
| Min(d)ing the Canon | 3 |
| Global Perspectives of Modernity | 3 |
| Research and Writing Colloquium | 3 |
| Critical Studies Elective | 3 |
| Art History Seminar Elective | 6 |
| Electives | 6 |
| Guided Sudies | 6 |
| Graduate Lecture Series | 0 |
| Thesis I | 6 |
| Thesis II | 3 |
| **Total** | **42** |

## SAMPLE SCHEDULE

### Year 1

| | |
|---|---|
| Global Perspectives of Modernity | 3 |
| Issues and Theories or Min(d)ing the Canon | 3 |
| Elective | 3 |
| Graduate Lecture Series | 0 |
| Guided Study | 3 |

### Year 2

| | |
|---|---|
| Issues and Theories or Min(d)ing the Canon | 3 |
| Research and Writing Colloquium | 3 |
| Art History Elective | 3 |
| Critical Studies Elective | 3 |
| Graduate Lectures Series | 0 |
| Guided Study | 3 |

### Year 3

| | |
|---|---|
| Art History Elective | 3 |
| Elective | 3 |
| Graduate Lecture Series | 0 |
| Thesis I: Independent Investigations | 6 |
| Thesis II: Collaborative Project | 3 |
| **Total** | **42** |

# MA REQUIREMENTS

### Exhibition and Museum Studies

| | |
|---|---|
| Research and Writing Colloquia | 3 |
| Global Perspectives of Modernity | 3 |
| Culture Industry and Media Matters | 3 |
| Theories of Art and Culture | 3 |
| Electives in Art History, Critical Studies, or Topics Seminars | 9 |
| Cognates (other electives) | 9 |
| Graduate Lecture Series | 0 |
| Thesis I | 6 |
| Thesis II | 6 |
| Practicum | 6 |
| **Total** | **48** |

### Urban Studies

| | |
|---|---|
| Research and Writing Colloquium | 3 |
| Global Perspectives of Modernity | 3 |
| Culture Industry and Media Matters | 3 |
| Frameworks for Art and Urbanism | 3 |
| Urban Studies Seminar Electives | 9 |
| Cognates (other electives) | 9 |
| Practicum | 6 |
| Graduate Lecture Series | 0 |
| Thesis I | 6 |
| Thesis II | 6 |
| **Total** | **48** |

## SAMPLE SCHEDULE

### Semester 1

| | |
|---|---|
| Global Perspectives of Modernity | 3 |
| Theories of Art and Culture | 3 |
| Cognate (other electives) | 6 |
| Electives in Art History, Critical Studies, or Topics Seminars | 3 |
| Graduate Lecture Series | 0 |

### Semester 2

| | |
|---|---|
| Research and Writing Colloquia | 3 |
| Culture Industry and Media Matters | 3 |
| Cognate (other electives) | 3 |
| Electives in Art History, Critical Studies, or Topics Seminars | 3 |
| Graduate Lecture Series | 0 |
| Summer Practicum | 6 |

### Semester 3

| | |
|---|---|
| Thesis I | 3 |
| Thesis II | 3 |
| Electives in Art History, Critical Studies, or Topics Seminars | 3 |

### Semester 4

| | |
|---|---|
| Thesis I | 3 |
| Thesis II | 3 |
| Cognate (other electives) | 3 |
| **Total** | **48** |

## SAMPLE SCHEDULE

### Semester 1

| | |
|---|---|
| Global Perspectives of Modernity | 3 |
| Frameworks for Art and Urbanism | 3 |
| Urban Studies Seminar Electives | 3 |
| Cognate (other electives) | 3 |
| Graduate Lecture Series | 0 |

### Semester 2

| | |
|---|---|
| Research and Writing Colloquia | 3 |
| Culture Industry and Media Matters | 3 |
| Urban Studies Seminar Electives | 3 |
| Cognate (other electives) | 3 |
| Graduate Lecture Series | 0 |
| Summer Practicum | 6 |

### Semester 3

| | |
|---|---|
| Thesis I | 3 |
| Thesis II | 3 |
| Seminar Electives | 3 |

### Semester 4

| | |
|---|---|
| Thesis I | 3 |
| Thesis II | 3 |
| Cognate (other electives) | 3 |
| **Total** | **48** |

# MA/MFA DUAL DEGREE REQUIREMENTS

| | |
|---|---|
| Graduate Tutorial | 12 |
| Graduate Critique Seminar | 12 |
| Electives/Cognates | 15 |
| Art History Seminar Electives | 9 |
| Critical Studies | 6 |
| Graduate Lecture Series | 0 |
| Intermediate Review | 0 |
| Issues and Theories of Contemporary Art | 3 |
| Global Perspectives of Modernity | 3 |
| Culture Industry and Media Matters | 3 |
| Research and Writing Colloquia | 3 |
| Thesis I | 6 |
| Thesis II | 6 |
| Final Review | 0 |
| MFA Graduate Exhibitions | 0 |
| **Total** | **78** |

## SAMPLE SCHEDULE

**Semester 1**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Art History Elective | 3 |
| Critical Studies Elective | 3 |
| Other Elective (includes studio) | 3 |
| Graduate Lecture Series | 0 |

**Semester 2**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Art History Elective | 3 |
| Critical Studies Elective | 3 |
| Other Elective (includes studio) | 3 |
| Graduate Lecture Series | 0 |
| Graduate Studio Intermediate Review | 0 |

**Semester 3**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Issues and Theories of Contemporary Art | 3 |
| Global Perspectives on Modernity | 3 |
| Art History/Critical Studies/ Exhibition and Museum Studies Elective | 3 |

**Semester 4**

| | |
|---|---|
| Graduate Critique Seminar | 3 |
| Graduate Tutorial | 3 |
| Research and Writing Colloquium | 3 |
| Culture Industries and Media Matters | 3 |
| Art History/Critical Studies/ Exhibition and Museum Studies Elective | 3 |
| Graduate Studio Final Review | 0 |
| MFA Graduate Exhibition and Catalogue | 0 |

**Semester 5**

| | |
|---|---|
| Thesis I | 3 |
| Thesis II | 3 |
| Teaching Practicum or Art History or Critical Studies Elective | 3 |

**Semester 6**

| | |
|---|---|
| Thesis I | 3 |
| Thesis II | 3 |
| Teaching Practicum or Art History or Critical Studies Elective | 3 |

# PB REQUIREMENTS

**Semester 1**

| | |
|---|---|
| Post-Baccalaureate Seminar | 3 |
| Art History (UG or GR) | 3 |
| Critical Studies Seminar (UG or GR) | 3 |
| Undergraduate electives | 6 |

**Semester 2**

| | |
|---|---|
| Post-Baccalaureate Seminar | 3 |
| Art History (UG or GR) | 3 |
| Tutorial (UG orGR) | 3 |
| Undergraduate electives | 6 |
| **Total** | **30** |

# Course Schedule

How to Read the Course Schedule

Course Listings

# HOW TO READ THE COURSE SCHEDULE

# ❶ ARTH-❷100-❸01

1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.

2 The number between the two hyphens indicates the level of the course. *(see below)*

- **000** Skill Development
- **100** Beginning to Intermediate
- **200** Intermediate
- **300** Intermediate to Advanced
- **400** Post-Baccalaureate program
- **500** Graduate Level

3 The number on the right of the second hyphen indicates the section of the course.

### Class Times

| | |
|---|---|
| **Period I** | 9:00 am–11:45 am |
| **Period II** | 1:00 pm–3:45 pm |
| **Period III** | 4:15 pm–7:00 pm |
| **Period IV** | 7:30 pm–10:15 pm |

## ROOM LOCATIONS AND ABBREVIATIONS

### 800 Chestnut Street Campus

| | |
|---|---|
| **DMS2** | Digital Media Studio |
| **MCR** | McMillian Conference Room |
| **LH** | Lecture Hall |
| **PSR** | Photo Seminar Room (above Studio 16A) |
| **1, 2, 3** | Printmaking Studios |
| **8, 26** | Film Studios |
| **9,10** | New Genres Studios |
| **13, 14** | Drawing Studios |
| **16A** | Photo Studio (up stairway, past Student Affairs) |
| **16C** | Seminar Room (up stairway, past Student Affairs) |
| **105, 106** | Sculpture Studios |
| **113** | Interdisciplinary Honors Studios |
| **114** | Painting Studio |
| **115** | Stone Painting Studio |
| **116** | Painting Studio |
| **117** | Interdisciplinary Studio |
| **18** | Seminar Room (beyond Student Affairs) |
| **20A** | Digital Media Studio (lower level, near Jones St. Entrance) |
| **20B** | Seminar Room (near Jones St. entrance) |
| **25** | Collaborative Lab |

### 2565 Third Street Graduate Center

| | |
|---|---|
| **3LH** | Third Street Lecture Hall |
| **3SR1** | Third Street Seminar Room #1 |
| **3SR2** | Third Street Seminar Room #2 |
| **3SR3** | Third Street Seminar Room #3 |
| **3SR4** | Third Street Seminar Room #4 |
| **3RR** | Third Street Reading Room (behind lounge) |
| **3INST A** | Third Street Installation Room A |

# SUMMER INSTITUTE 2012 UNDERGRADUATE COURSES

## SCHOOL OF INTERDISCIPLINARY STUDIES

| Course Code | Title | Faculty | Session | Day | Time | Location |
|---|---|---|---|---|---|---|
| **HISTORY AND THEORY OF CONTEMPORARY ART** | | | | | | |
| **HTCA-102-1** | Contemporary Art Now | Laura Richard | 8 Week Session<br>June 18–August 10 | M/W | 9:30–12:30 | 18 |
| **HTCA-301-1** | Art Criticism Conference | Mark Van Proyen<br>Keynote: Lane Relyea | August 13–18 | M–F | 9:30–4:30 | 18/LH |
| **HTCA-330-1** | Master Class: Absolutely Modern 2: Scenes of Life at the Capital | Bill Berkson | 4-week session II<br>July 16–August 10 | M–F | 1:30-6:00 | MCR |
| **CRITICAL STUDIES** | | | | | | |
| **CS-300-1** | Critical Theory A | Dale Carrico | 8 Week Session<br>June 18–August 10 | T/TH | 9:30–12:30 | 18 |
| **HUMANITIES** | | | | | | |
| **HUMN-201-1** | Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution | Carolyn Duffey | 8 Week Session<br>June 18–August 10 | T/TH | 1:30–4:30 | 18 |
| **URBAN STUDIES** | | | | | | |
| **US-115-/ PA-115-1** | Mural Painting | Ala Ebtekar | 4 Week Session I<br>June 18–July 13 | M–F | 1:30–6:00 | 116 |

## SCHOOL OF STUDIO PRACTICE

| | | | | | | |
|---|---|---|---|---|---|---|
| **DESIGN AND TECHNOLOGY** | | | | | | |
| **DT-299-1** | Making a Website in 10 Days | Adrian Ortiz | Intensive<br>June 4–June 15 | M–F | 9:00–6:00 | DMS2 |
| **FILM** | | | | | | |
| **FM-299-1** | Master Class: Documentary Intensive: Strategies for Contemporary Non Fiction Story Telling | Laura Poitras | Intensive<br>June 4–June 15 | M–F | 9:00–6:00 | 26 |

| Course Code | Title | Faculty | Session | Day | Time | Location |
|---|---|---|---|---|---|---|
| **INTERDISCIPLINARY** | | | | | | |
| **IN-222-1** | Ireland: From the Poetic to the Political | Frances McCormack | Intensive May 12–26 | | | Travel |
| **IN-391-1** | In Depth: Summer Undergraduate Residency Program | Larry Thomas / Sherry Knutson | 8-week session June 18–August 10 | M/W | 3:00–5:00 | 117 |
| **IN-396-1** | Internship | Sarah Ewick | June 4–August 10 | M | 6:30–9:30 | MCR |
| **NEW GENRES** | | | | | | |
| **NG-330-1** | Master Class: Installations and Interventions: Space/Room, Ice and Beer Cellars | Hans Winkler | 4 Week Session II July 16–August 10 | M–F | 9:00–1:30 | 8 |
| **NG-380-1** | Undergraduate Tutorial | Will Rogan | 8 Week Session June 18–August 10 | W | 1:30–4:30 | 25 |
| **PAINTING** | | | | | | |
| **PA-115-1 / US-115-1** | Mural Painting | Ala Ebtekar | 4 Week Session I June 18–July 13 | M–F | 1:30–6:00 | 116 |
| **PA-380-1** | Undergraduate Tutorial | Emmanuelle Namont Kouznetsov | 8 Week Session June 18–August 10 | T | 9:30–12:30 | 115 |
| **PHOTOGRAPHY** | | | | | | |
| **PH-220-1** | Creative Nonfiction Photography | Lucas Foglia | 4 Week Session II July 16–August 10 | M–F | 1:30–6:30 | 16A |
| **PRINTMAKING** | | | | | | |
| **PR-380-1** | Undergraduate Tutorial | Larry Thomas | 8 Week Session June 18–August 10 | TH | 1:30–4:30 | 117 |
| **SCULPTURE/CERAMICS** | | | | | | |
| **SC-213-1** | Living Architecture Habitats | Ian McDonald | 4 Week Session I June 18–July 13 | M–F | 9:00–1:30 | 105 |

# SUMMER INSTITUTE 2012 GRADUATE COURSES
# SCHOOL OF INTERDISCIPLINARY STUDIES

| Course Code | Title | Faculty | Session | Day | Time | Location |
|---|---|---|---|---|---|---|
| **HISTORY AND THEORY OF CONTEMPORARY ART** | | | | | | |
| **HTCA-501-1** | Issues and Theories of Contemporary Art | Nicole Archer | 8 Week Session June 18–August 10 | M/W | 1:30–4:30 | 3LH |
| **HTCA-532-1** | Chromophilia | Claire Daigle | 8 Week Session June 18–August 10 | M/W | 6:30–9:30 | 3LH |
| **CRITICAL STUDIES** | | | | | | |
| **CS-501-1** | Global Perspectives on Modernity | Cameron Mackenzie | 8 Week Session June 18–August 10 | T/TH | 1:30–4:30 | 20B (Chestnut) |
| **EXHIBITION AND MUSEUM STUDIES** | | | | | | |
| **EMS-588-1** | Exhibition and Museum Studies Practicum | | 8 Week Session June 18–August 10 | | | |
| **URBAN STUDIES** | | | | | | |
| **US-588-1** | Urban Studies Practicum | | 8 Week Session June 18–August 10 | | | |
| **GRADUATE LECTURE SERIES** | | | | | | |
| **SGR-502-1** | Graduate Lecture Series | Claire Daigle / Allan de Souza | June 22 – July 27 | F | 6:30 | LH |

# SCHOOL OF STUDIO PRACTICE

| | | | | | | |
|---|---|---|---|---|---|---|
| **CRITIQUE SEMINARS** | | | | | | |
| **SGR-500-1** | Graduate Critique Seminar | Allan deSouza | 8 Week Session June 18–August 10 | Sat | 10:00–2:00 | 3SR1 |
| **SGR-500-2** | Graduate Critique Seminar | Frances McCormack | June 18–August 10 | Sat | 10:00–2:00 | 3SR2 |
| **SGR-500-3** | Graduate Critique Seminar | Susan Silton | June 18–August 10 | Sat | 10:00–2:00 | 3SR3 |
| **GRADUATE TUTORIALS** | | | | | | |
| **SGR-580-1** | Graduate Tutorial | Will Rogan | June 18–August 10 | W | 1:30–4:30 | 25 |
| **SGR-580-2** | Graduate Tutorial | Emmanuelle Namont Kouznetsov | June 18–August 10 | T | 9:30–12:30 | 115 |
| **SGR-580-3** | Graduate Tutorial | Larry Thomas | June 18–August 10 | TH | 1:30–4:30 | 117 |

# Course Descriptions

Undergraduate Courses

Graduate Courses

# School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to satisfy the Liberal Arts elective.

All courses are offered for 3 units unless otherwise specified.

## History and Theory of Contemporary Art

**HTCA-102-1 Contemporary Art Now**
***Laura Richard***
**Prerequisite: HTCA-101**

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them. Particular attention will be paid to the shifting nature of the art object; the relation between art and the political (broadly defined); artists' engagement with the institutional structures of their production and display; and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, students will think together about how histories are written, artists are celebrated, and consistency is produced, and at what cost.
*Satisfies Contemporary Art Now Requirement*

Laura Richard is a PhD candidate in the History of Art at UC Berkeley. Her area of specialty is modern and contemporary art with a designated emphasis in Film and Media Studies. Richard's dissertation reconsiders Maria Nordman's room works from 1965-80 beyond their usual association with the Light and Space movement in Los Angeles. Richard is the co-coordinator of the Townsend Working Group in Contemporary Art at UC Berkeley, whose mission is to foster interdisciplinary and inter-institutional conversations. Prior to graduate school, Richard was the editor of *Artweek* magazine from 2003 to 2008. Recently, she was the book editor for *State of Mind: New California Art circa 1970* (UC Press, 2011).

**HTCA-301-1 Art Criticism Conference**
***Mark Van Proyen***
**Prerequisite: HTCA-102-1**

This one-week intensive class and conference is designed to acquaint students with the contemporary practice of writing about art in its many poetic and professional forms. Presentations by the instructor will be augmented by seminars given by a variety of professional art writers. Specific topics to be addressed will include the changing function of the contemporary critic; the role of the institution in the support of written commentary; editorial roles and responsibilities; and the contemporary and classical categories of rhetoric and argumentation. In addition to writings by the conference participants, students will to read work by important historical critics such as Charles Baudelaire, Clement Greenberg, Donald Kuspit, Lucy Lippard, and Edward Said. Mark Van Proyen is associate professor in the Painting department and in the School of Interdisciplinary Studies. He is an artist and critic whose visual work has been exhibited widely. He is a columnist and critic for *Artweek*, a contributing editor for *Art in America*, and has contributed writing to *Art Issues* and *Bad Subjects. Art Criticism* dedicated an entire volume to his *Administrativism* and *Its Discontents*, published by the Department of Art, SUNY at Stony Brook.

Art Criticism Conference Public Programs (see page 13)
Keynote Speaker: Lane Relyea
Staged Reading: Oscar Wilde's The Critic As Artist

Seminar Speakers
Lindsey Westbrook is the managing editor at California College of the Arts, where she oversees all of the college's official publications, including exhibition catalogues for the CCA Wattis Institute for Contemporary Arts. She has edited and written for SFMOMA, the *San Francisco Bay Guardian,* and *Artweek*. Westbrook also works as an editor for *The Exhibitionist*, a journal on curatorial practice. She holds an MA in art history from UC Berkeley and a BA in art history from UC Irvine.

Clayton B Hodges is an actor, producer, and teacher based in Los Angeles. He is core faculty at the LEAP program of St. Mary's College and has previously taught with A.C.T's Young Conservatory, the University of San Francisco, and the San Francisco Shakespeare Festival. Hodges received a BFA in acting from NYU's Tisch School of the Arts and received his MFA in Acting from A.C.T.

Gwen Allen is Assistant Professor of Art at San Francisco State University, where she specializes in modern and contemporary art history, art criticism, and visual culture. Her writing has appeared in *Artforum*, *Bookforum*, *Art Journal*, *Umbrella*, *East of Bourneo*, and *Art New England*. She is the author of *Artists' Magazines: An Alternative Space for Art* (MIT Press, 2011).

DeWitt Cheng is an independent art writer and occasional teacher and curator based in San Francisco. He has degrees in art history and studio art. His reviews are published regularly in *Art Ltd.*, *Artillery*, *Visual Art Source*, *East Bay Express*, and on his blog at *DeWittCheng.com*.

Christian L. Frock is an independent curator and writer. Frock's creative practice interrogates the intersection of art and daily life through the presentation and examination of art in the public sphere. In 2005, she founded Invisible Venue, which collaborates with artists to present art in unexpected settings. Her writing is regularly featured in *KQED Arts*, *art ltd.*, *Art Practical*, and *SFArts.org*.

Jeff Gunderson is the Librarian at SFAI. His essay "A Combination of Accidents: The San Francisco Art Scene in the 1940s," was published in *San Francisco Museum of Modern Art: 75 Years of Looking Forward* (2010). He is also author of *The Moment Of Seeing: Minor White And The California School Of Fine Arts* (2006).

**HTCA-330-1 Master Class: Absolutely Modern 2: Scenes of Life at the Capital**
***Bill Berkson***
**Prerequisite: HTCA-102-1**

"One must be absolutely modern," wrote the 19th-century French poet Arthur Rimbaud in his book *A Season in Hell*. Later, in the mid-1980s, the poet and critic David Antin said, "Depending on what you think modernism was, you get the postmodernism you deserve." Where does "Modern" meet "Modernist," and which is which?

This class will examine various ideas of the modern—"modernity," "modernism," and the putative "post-,"—and will look at and discuss exemplary works of visual art, music, film, dance, theater, poetry, philosophy, and criticism from 1900 to 1960, including many first-hand examples in Bay Area collections. Examining a series of artistic communities in Paris, Moscow, Berlin, New York, and elsewhere, students will consider the interrelations of particular people, their works and ideas. In-class discussions will be enriched through guest speakers, museum visits, and other outings. Groups of students will research and make presentations on—or "channel"—topics within specific time frames. Some examples of past topics include: "Actuality and the Avant Garde;" "Utopia and its Discontents;" "Ultramoderne;" and "Being and Nothingness: Art and Other Jobs." Cumulatively, the course will provide a stronger sense of the terms of the fairly recent "modern" past, with an eye to their present meanings.

**Please note:** Students are expected to have read *The Banquet Years: The Origins of the Avant-Garde in France, 1885 to World War I*, by Roger Shattuck (1968), in advance of the first class meeting.
*Satisfies Art History Elective*

Bill Berkson was born in New York in 1939. His first book, *Saturday Night: Poems 1960-61*, was published by Tibor de Nagy Editions in 1961. During the 1960s, he worked in various capacities at *Artnews*, the Museum of Modern Art, and as associate producer of a show on art for public television. Berkson taught for twenty-four years at SFAI, and is now Professor Emeritus. He is a corresponding editor for *Art in America*, and has contributed reviews and essays to journals including *Aperture*, *Artforum*, *artcritical.com*, and *Modern Painters*. His recent books of poetry include *Portrait and Dream: New & Selected Poems* and *Lady Air*. Other books include *The Sweet Singer of Modernism & Other Art Writings: 1985-2003*; *Sudden Address: Selected lectures 1981-2006*; an epistolary collaboration with Bernadette Mayer entitled *What's Your Idea of a Good Time?*; and three words-and-drawings sequences: *BILL* with Colter Jacobsen; *Ted Berrigan* with George Schneeman; and *Not an Exit* with Léonie Guyer. A new collection of his art writings, *For the Ordinary Artist* (BlazeVOX), appeared in 2011.

## Critical Studies

**CS-300-1 Critical Theory A**
***Dale Carrico***
**Prerequisite: HUMN-200 & HUMN-201**

Critical Theory A provides students with a strong foundation in the theoretical projects that most contribute to an understanding of the contemporary world, including semiotics, Marxism, psychoanalysis, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. Students will develop written and verbal analytic skills with the goal of enriching the quality of their thought, discourse and artistic production.

*Satisfies Critical Studies Elective*

Dale Carrico is visiting faculty in the School of Interdisciplinary Studies. The focus of Carrico's work has been the ongoing provocation of technological development on personal and public life. He writes and teaches techno-critical theory, both in its techno-cultural and techno-ethical aspects. Carrico is the Human Rights Fellow at the Institute for Ethics and Emerging Technologies, and one of the organizers of the 2006 Human Enhancement Technologies and Human Rights Conference at Stanford University. He is currently adapting his dissertation into a book, *Pancryptics: Technological Transformations of the Subject of Privacy*. He also discusses techno-ethics and the cultural politics of disruptive technological change in his personal blog, Amor Mundi.

## Humanities

**HUMN-201-1 Cultural Encounters Constructing the Modern World: Race, Resistance, Revolution**
***Carolyn Duffey***
**Prerequisite: ENG-101**

This course spans from the Renaissance through to the current era of globalization, focusing on issues that have produced tension in historical encounters between what has been referred to as the "West" and the "East,"—developing into what we now call the "Global North and South." The goal in this course is to analyze how various world cultures have perceived and responded to each other in key historical moments to create the modern world, including the "reinvention" of the Americas; Enlightenment-era revolutions; the creation of the African Diaspora and anti-colonial resistance; and finally, the very current economic, political, and social encounters of contemporary tourism. The class approach will be interdisciplinary as students examine literary and historical representations of such encounters, along with visual re-creations of these historical moments in films. Moreover, and very importantly, the class will consider the contemporary resonance of all texts, whether they come from the fifteenth or the twenty-first century.

*Satisfies Humanities 201 Requirement*
*Satisfies Critical Studies Elective*
*Satisfies Studies in Global Cultures Requirement*

Carolyn Duffey, visiting faculty at SFAI and PhD, UC Berkeley, works in literary cultural studies. Her research interests include the Caribbean and the Maghreb; race, ethnicity and gender in literature; the history of Islam in Europe; French medieval poetry; and postcolonial and feminist theory. She has received a French Government Scholarship, UC Berkeley and Columbia University research grants, and was named a Knight Fellows Favorite Professor at Stanford University. Her recent publications appear in *Ma Comère*, *Journal of Caribbean Literatures*, *Women in French Studies*, and *Pacific Coast Philology*. She is currently working on a project on the politics of postcolonial translation in the African Diaspora, focusing on the Francophone and Anglophone Caribbean and the US.

# School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA and a Studio Elective for the BFA.

All courses are offered for 3 units unless otherwise specified.

## Design and Technology

**DT-299-1 Making a Website in 10 Days**
***Adrian Ortiz***
**Prerequisite: One 100-level Design and Technology course**
Students in this class will design a website or project site, get it hosted, and learn to manage the site. Students will study principles of visual communications to enhance the design, usability, and effectiveness of their sites. The course starts at the very beginning with the most fundamental concepts of the World Wide Web. These concepts are further explored through direct hands-on construction of simple web pages with HTML markup for content and Cascading Style Sheets (CSS) for visual style, both written in a standard text editor and through the graphic web development tool Dreamweaver. The course also includes specific photo editing and media-compression techniques for the web, and special critiques for editing online content for maximum impact. After taking this course, participants will have sufficient knowledge to make dynamic web-based content, build basic web designs, and to take advanced programming and scripting courses.
*Satisfies Communications Design Distribution or Design and Technology Elective*

Adrian Ortiz is a multi-disciplinary designer, engineer, and entrepreneur with a passion for visual effects and CGI as well as robotics and physical computing. With over ten years of 3D animation experience and over twelve years of programming experience, he has been part of many advances in graphic design and Internet technology and currently serves as founder and Chief Technology Officer of 4figs, Inc.

## Film

**FM-299-1 Master Class: Documentary Intensive: Strategies for Contemporary Nonfiction Storytelling**
***Laura Poitras***
**Prerequisite: FM-204-1**

This course will be a hands-on production class centered on examining and deconstructing the documentary format. In addition to shooting and editing their own projects, students will be introduced to topics including the aesthetics of risk; variables and potentials of narrative structures; and assessing the skills for researching as well as creating nuanced investigations. The course will incorporate screenings of provocative documentaries, as well as critiques and discussions of these films. Selections will focus on innovative contemporary films that break new ground in the realm of non-fiction storytelling. The emphasis of the course will be on expanding and exploring different storytelling options, and the necessity and intricacies of risk-taking through the development of student projects. Students are required to have experience with shooting and editing prior to attending this course.
*Satisfies Advanced Film Requirement*

Laura Poitras is visiting faculty member at SFAI. A working filmmaker, she is currently completing a trilogy of documentaries about post-9/11 America. The first film, *My Country, My Country*, tells the story of an Iraqi family in Baghdad. The second film, *The Oath,* is a psychological portrait of Osama bin Laden's former bodyguard living in Yemen. The third part of the trilogy is in progress. *My Country, My Country* was nominated for an Academy Award and an Independent Spirit Award, and *The Oath* received a Gotham Award for Best Documentary, the Cinematography award at Sundance, and special jury prizes at HotDocs and Full Frame.

Poitras is the recipient of fellowships from the Guggenheim Foundation, United States Artist/Rockefeller, the Sundance Institute, and the Tribeca Film Institute. Her work has received support from Independent Television Service, Creative Capital, Vital Projects Fund, POV/American Documentary, Lincoln Center, and others. She is currently a fellow at NYU's Center on Law and Security, and a visiting artist at Duke University.

## Interdisciplinary

**IN-222-1 Ireland: From the Poetic to the Political**
***Frances McCormack***
**Prerequisite: HTCA-101**

Join Professor Frances McCormack, Chair of the Painting department, for a two-week summer intensive (May 12–26) at the Burren College of Art in Ballyvaughan, Ireland. *Ireland: From the Poetic to the Political* is a unique opportunity for students to work in an extra-ordinary environment while creating a body of work in residence at Burren College.

Burren College is located on Ireland's Atlantic coast in the town of Ballyvaughan. The Burren region derives its name from the Gaelic "bhoireann," which means "a stony place." The landscape is defined by rolling mountains, thousand-year old carboniferous limestone, megalithic tombs, prehistoric burial mounds, and medieval castles.

Enrolled students will complete a body of work in drawing, painting or photography related to the idea of place and Ireland: its art, landscape, history, music, writing, religion, poetry, or politics. A written proposal must be submitted prior to leaving for Ireland describing the central concept, medium, and projected outcome. Studio work will be supported by individual meetings with Frances McCormack, short readings on Irish art and history, a tour of the Burren, talks with Irish artists, visits to the Cliffs of Moher and the medieval city of Galway, and an overnight stay on the Aran Islands. Upon return to SFAI, students will exhibit their work in a group exhibition in the Diego Rivera Gallery.
*Satisfies Studies in Global Cultures Requirement*
*Satisfies 3 units of the 6-unit Off-campus Study Requirement*

For more information on IN-222-1 *From the Poetic to the Political: Ireland*, please see page 7 of the course schedule.

Frances McCormack is Associate Professor and the Department Chair of Painting. Her work is influenced by the history of gardens and landscape design. McCormack was the recipient of the first SFAI faculty residency at the American Academy in Rome, and recently curated the exhibition *Silence, Exile, and Cunning* at the Sonoma Valley Museum of Art. McCormack is currently collaborating with the San Francisco composer Kurt Rohde and writer Susan Moon, creating videos for the multimedia work *Artifacts*. She is represented by the Elins Eagles-Smith Gallery, San Francisco, and the R.B. Stevenson Gallery, La Jolla, CA.

**IN-396-1 Internship**
***Sarah Ewick***
**Prerequisite: Junior Standing**

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete a minimum of 90 hours of work with the host organization, or approximately six hours/week while enrolled in the course. Class discussions, readings, and site visits to Bay Area arts organizations are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, governance, non-profit status, cultural policy and public support for the arts, current issues in the arts, and resources for visual artists.
*Satisfies 3 of the 6-unit Off-campus Study Requirement*

Sarah Ewick is the Director of Academic Administration at SFAI. She has worked in art museums, galleries, and in higher education, including the Harvard University Art Museums, the Aga Khan Program for Islamic Architecture at Harvard University, the Fuller Craft Museum (Brockton, MA), and the Boston Center for the Arts' Mills Gallery. Sarah holds an MS in Arts Administration from Boston University and a BA in Art from the University of Massachusetts. She is the recipient of a 2011 grant from the Creative Capacity Fund's NextGen Arts Program.

**IN-391-1 In Depth: Summer Undergraduate Residency Program**
***Larry Thomas / Sherry Knutson***
**By application only.**
**Priority application deadline: April 1**

This residency seminar brings together SFAI graduate faculty and distinguished artists from the San Francisco Bay Area for weekly group critiques, professional and technical development, and individual mentoring. Emphasizing group discussion and critique of students' work, as well as conceptual and material methodologies, the residency seminar provides a comprehensive platform on which to develop a cohesive body of work, or a discrete project, for inclusion in a portfolio. Residents can take advantage of SFAI's facilities and technical support services, such as digital imaging, editing, film processing, kiln firing, wood and metal shop access, and darkroom facilities. The environment is conducive to creative exploration, and customized according to residents' artistic goals. Throughout the residency, students will develop their professional practice skills including artist statements, the documentation of studio work, and portfolio presentation strategies. The residency culminates in a public exhibition in SFAI's Diego Rivera Gallery.

Larry Thomas is an accomplished visual artist and has been a visiting scholar at the American Academy in Rome, and artist-in-residence at the Djerassi Resident Artists Program and the Sitka Center for Art & Ecology. He is the recipient of two National Endowment for the Arts Individual Fellowships, and has work in the permanent collections of artist's books at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Houghton Library at Harvard University. Thomas worked for many years at SFAI as professor of Printmaking, Chair of the Printmaking department, and Dean of Academic Affairs. He has also served on the Board of Directors for the Alliance of Artists Communities and the Headlands Center for the Arts. He received his BFA from the Memphis Academy of Arts, his MFA from SFAI, and an Honorary Doctorate from the Memphis College of Art. He currently lives and works in the rural northern California coastal community of Fort Bragg.

Sherry Knutson is the Area Manager of Painting, Printmaking, and Sculpture at SFAI. She received an MA degree from New Mexico State University and a BFA from San Diego State University. She has exhibited her work nationally including at the Branigan Gallery, Las Cruces, New Mexico; SOMArts, San Francisco; and Nancy Bishop Harvey Gallery, Seattle, WA.

For more information on the In Depth: Summer Undergraduate Residency Program, please see page 5 of the course schedule or visit *http://www.sfai.edu/summer-undergraduate-residency-program*.

## New Genres

**NG-330-1 Master Class: Installations and Interventions: Space/Room, Ice and Beer Cellars**
***Hans Winkler***
**Prerequisite: NG-201**

This course will focus on installations and interventions in and for "special" places. The class will visit forgotten industrial spaces and cultural buildings such as breweries, ice and beer cellars, and refrigerated storage spaces around San Francisco, using these raw empty spaces as a springboard to develop and realize artwork. Students will document the exploration and creative process in a website and through Facebook, which will allow for an exchange with students and artists in Berlin who are working on similar projects. The course will culminate in an exhibition in Germany.

In conjunction with this course, students will have the opportunity to be involved in the organization, realization, and documentation of an installation and beer garden project, which will include film, video, and readings. In collaboration with San Francisco-based artists, and with the support of SFAI and the Goethe Institut, this event will take place on the SFAI Quad on July 27–29, 2012.
*Satisfies New Genres Elective*

Hans Winkler has been realizing projects in public space since 1984, intervening into the reality of daily life and the perception of popular symbols. From 1988 to 2000, he worked in collaboration with Stefan Micheel under the label "p.t.t.red" (paint the town red) on city space installations. He has also curated exhibitions, including the 2008 show *Looking for Mushrooms*, about art in San Francisco from 1955–1968, at the Museum Ludwig in Cologne, Germany.

**NG-380-1 Undergraduate Tutorial**
***Will Rogan***
**Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or two times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
*Satisfies New Genres Elective*

Will Rogan is a sculptor and photographer. His work deals with the passing of time, the materiality and history of objects, and our relationship to matter and images. Rogan's work has been shown internationally; he currently shows with Laurel Gitlen Gallery, New York, and Altman Siegel Gallery, San Francisco. He is a past recipient of the Society for the Encouragement of Contemporary Art (SECA) Award, and a MacArthur Foundation Media Arts Fellowship.

## Painting

**PA-115-1 / US-115-1 Mural Painting as Public Representation**
***Ala Ebtekar***
**Prerequisite: None**

This course will examine mural painting as a unique form of contemporary public art that can embody, challenge, or redefine public spaces in relation to various histories that might be associated with them. Emphasis will be given to practical instruction on how to conceptualize and execute a large-scale mural painting in a public context, with special attention given to understanding how mural-makers can interact responsibly with the host communities of potential sites. Students enrolled in this class will go through all phases of the tasks leading to the completion of a large-scale public mural and will participate in the execution of a group project to be exhibited in a public context.
*Satisfies Painting Elective*

Ala Ebtekar describes his work as "a visual glimpse of a crossroad where present day events meet history and mythology." As a young teenager he joined the seminal group K.O.S. (Kids of Survival), working with artist Tim Rollins on collaborative artworks involving groups of urban youth. He received his BA from SFAI in 2002 and his MFA degree from Stanford University in 2006. His work has been exhibited internationally and throughout the United States in such shows as *One Way or Another: Asian American Art Now*, a touring exhibition originating at the Asia Society, NYC; the 2006 California Biennial at the Orange County Museum of Art; and *The Global Contemporary: Art Worlds After 1989* at the ZKM Museum for Contemporary Art in Germany. He is currently a visiting lecturer at Stanford University, and lives and works in the San Francisco Bay Area.

# Photography

**PA-380-1 Undergraduate Tutorial**
***Emmanuelle Namont Kouznetsov***
**Prerequisite: Junior Standing**

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or two times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

*Satisfies Painting Elective*

Emmanuelle Namont Kouznetsov is an artist, curator, and educator whose work marries sculpture, photography, and performance in an exploration of the ever-shifting concepts of identity and portraiture. Her work reclaims the corporeal presence and reveals the crude state of our closest relationships. Kouznetsov co-directs OFF Space, a nomadic curatorial organization exploring real world site-specificity. In this capacity she has worked with more than 70 local and international artists, addressing topics such as the "other," the current economic crises, and the history and trajectory of West Coast Conceptualism. Kouznetsov's work has been shown in different venues throughout the US and has been written about on *Art Practical* and published in *SF Weekly* and *East Bay Express*. She received her MFA from SFAI in 2008.

**PH-220-1 Creative Nonfiction Photography**
***Lucas Foglia***
**Prerequisite: PH-101**

The 1937 editors of Life magazine defined photography as a medium in which "the camera is not merely a reporter. It can also be a commentator. It can interpret as it presents." This course focuses on the photograph as a work of creative nonfiction, and on the photographer as the subjective author of an image. We will examine the work of historical and contemporary photographers to open a discussion on varying narrative approaches, and on the concepts of photographic truth and interpretation. We will read the New York Times Guidelines on Integrity as well as texts by John Szarkowski, Eugene Smith, Robert Frank, Diane Arbus, Susan Sontag, Jeff Wall, and Paul Graham. Throughout the course, students will develop self-generated projects that will be addressed in class critiques. The emphasis will be on the subjectivity and social relevance of the work produced. Students will also develop technical skills through fundamental exercises in camera systems, lens choice, and location lighting.

*Satisfies Photography Elective*

Lucas Foglia was raised on a small family farm in Long Island and is currently based in San Francisco. A graduate of Brown University and the Yale School of Art, Foglia exhibits nationally. His photographs are included in public and private collections, including the Museum of Fine Arts Houston and the Rhode Island School of Design Museum of Fine Art. His photographs have been published in *Aperture Magazine*, *British Journal of Photography*, *Photo District News*, the *New York Times Magazine* and the *Washington Post Magazine*. His work is online at *www.LucasFoglia.com*.

## Printmaking

**PR-380-1 Undergraduate Tutorial**
***Larry Thomas***
**Prerequisite: Junior Standing**
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or two times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
*Satisfies Printmaking Elective*

Larry Thomas is an accomplished visual artist and has been a visiting scholar at the American Academy in Rome, and artist-in-residence at the Djerassi Resident Artists Program and the Sitka Center for Art & Ecology. He is the recipient of two National Endowment for the Arts Individual Fellowships, and has work in the permanent collections of artist's books at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Houghton Library at Harvard University. Thomas worked for many years at SFAI as professor of Printmaking, Chair of the Printmaking department, and Dean of Academic Affairs. He has also served on the Board of Directors for the Alliance of Artists Communities and the Headlands Center for the Arts. He received his BFA from the Memphis Academy of Arts, his MFA from SFAI, and an Honorary Doctorate from the Memphis College of Art. He currently lives and works in the rural northern California coastal community of Fort Bragg.

## Sculpture

**SC-213-1 Living Architecture Habitats**
***Ian McDonald***
**Prerequisite: One 100-level studio course**
In this course students will work on creating a green roof at the San Francisco Art Institute. The green roof, or "living roof," has a centuries-old history that spans multiple cultures, countries, and climates. A green roof can serve many functions in relationship to architecture and the built environment, such as rainwater collection, habitat and wildlife support, and the lowering or regulating of air temperature. Students will work with local companies such as Flora Grubb Nursery and Hydro Tech to investigate the benefits of a living structure within the architectural environment. Students will consider issues including native species identification, beneficial insect habitats, and environmental design, and will investigate how environmental design and sculpture interface as a way to add dynamic possibilities to practical issues. This course is part of the Environments and Systems emphasis in the Sculpture/Ceramics Department.
*Satisfies Sculpture/Ceramics Elective*

Ian McDonald is visiting faculty in the Sculpture/Ceramics Department. He has shown in both the United States and abroad, including Rena Bransten Gallery, San Francisco; A.O.V. Gallery, San Francisco; Yerba Buena Center for the Arts, San Francisco; the New Wight Gallery, UCLA, Los Angeles; Nieuwe Vide Gallery, Holland; Svendborg Kunstingbygning Museum, Svendborg, Denmark; and Play Mountain, Tokyo. In 2007 he was awarded the "Premio Faenza" from the Museo Internazionale della Ceramiche in Faenza, Italy. He has completed residencies at the European Ceramic Work Center, Netherlands; the Museum of International Ceramics, Denmark; and the de Young Museum, San Francisco. He is represented by Rena Bransten Gallery in San Francisco.

# School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

## History and Theory of Contemporary Art

**HTCA-501-1 Issues and Theories of Contemporary Art**
***Nicole Archer***
**Prerequisite: None**

Designed to provide graduate students with a foundation in the scholarly practice of art history, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich, and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the Real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and postmodernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.
*Satisfies Core requirement for MA Students in the History and Theory of Contemporary Art*

Nicole Archer is a PhD candidate in the History of Consciousness Department at the University of California, Santa Cruz. She researches contemporary art and material culture with an emphasis in textile and garment design and production, critical theory, and corporeal feminism. Her work has appeared in *Textile: The Journal of Cloth and Culture* and *Working for Justice: The L.A. Model for Organizing and Advocacy*. Her teaching explores the relations of politics and aesthetics through close examinations of style, embodiment, and desire.

# Critical Studies

**HTCA-532-1 Chromophilia: Parsing the Visible**
***Claire Daigle***
**Prerequisite: None**

This course offers a cross-cultural, interdisciplinary examination of color from multiple art historical and critical perspectives. Each session will focus on a limited span of color in the spectrum with additional weeks devoted to black, white, silver, gray, gold, and brown. A single week (covering "blue," for example) might involve experiences as diverse as discussing Jacques Derrida's statement, "color has not yet been named;" the African Yoruba concept of blue with its profound resonances in African-American culture; reading passages from William Gass's *On Being Blue*, Julia Kristeva's "Giotto's Blue," and a poem by Ken Nordine; looking at a chronologically-ordered selection of images spanning from Yves Klein to Anish Kapoor; watching Derek Jarman's film *Blue*; and listening to Miles Davis's *Kind of Blue*. Key areas of inquiry will include: Where does the balance of engagement with color fall between the purely subjective and the culturally constructed? What values and objectives (cultural, political, and emotional) have been placed on color in contemporary and, to a lesser degree, modern art? How do these investments shift with cultural context? We tend think of color as primarily experiential; to what degree of specificity can we begin to verbalize our experiences?
*Satisfies Art History Seminar Elective History*

Claire Daigle is a writer, art historian, and critic whose work has appeared in *New Art Examiner*, *X-tra*, *Art Papers*, *Sculpture*, *Brooklyn Rail*, and *Tate, etc.* She was a Fellow in Critical Studies at the Whitney Museum of American Art Independent Study Program and holds a PhD in art history from the Graduate Center of the City University of New York. Her dissertation, *Reading Barthes/Writing Twombly*, was received with distinction. Her interests form a constellation around word and image relationships (between theory and practice, experience and verbal articulation–particularly as related to color; documentation; archival and everyday practices; between contemporary literature and art; and among marks, script, and signs). She has taught at the School of Visual Arts and Hunter College in New York, and the University of Massachusetts at Amherst. Daigle is Assistant Professor of History and Theory of Contemporary Art, Director of MA Programs, and Co-Director of the Low-Residency Graduate Program at SFAI.

**CS-501-1 Global Perspectives on Modernity**
***Cameron Mackenzie***
**Prerequisite: None**

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. This course will address these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism.
*Satisfies Global Perspectives of Modernity Requirement*

Cameron MacKenzie earned a PhD in English Literature from Temple University. His dissertation, *Badiou's Inaesthetics and the Modern Dilemma*, examines the aesthetic ramifications of philosopher Alain Badiou's mathematical ontology as it relates to the work of Eliot and Pound, and his essay "Poem-as-Situation" is forthcoming in the collection *The Waste Land: a Retrospective at 90* from Rodopi Press. His fiction has appeared in *Permafrost* and the *Michigan Quarterly Review*.

## Exhibition and Museum Studies

**EMS-588-1 Exhibition and Museum Studies Practicum**
As part of the MA Program in Exhibition and Museum Studies, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives, and private collections—at the local, the national, or the international level. Students work with someone affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assists the student in placing his or her fieldwork into the broader context of their program of study.

## Urban Studies

**US-588-1 Urban Studies Practicum**
The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with organizations, agencies, museums, galleries, departments of culture, archives, and private collections—at the local, the national, or the international level. Students work with someone affiliated with the practicum site and an SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assists the student in placing his or her fieldwork into the broader context of their program of study.

## Graduate Lecture Series

**SGR-502-1 Graduate Lecture Series**
***Claire Daigle and Allan de Souza***
The Graduate Lecture Series is designed to supplement the Low-Residency MFA program by giving graduate students exposure and access to artists, scholars, and practitioners working in a wide variety of disciplines within the community as well as individually. This series will take place in the lecture hall on Fridays at 6:30 pm at 800 Chestnut Street and will further expose students to a diverse range of artists and art. Visiting artist lectures will occur on Saturday afternoons. Students will have the opportunity to meet with some guests for individual critiques and small group discussions. Attendance is required for all Low-residency MFA students.

For more information on the Graduate Lecture Series, please see page 14.

# School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

**SGR-500 Graduate Critique Seminar**
**(SGR-500-1)** ***Allan DeSouza***
**(SGR-500-2)** ***Frances McCormack***
**(SGR-500-3)** ***Susan Silton***

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips. MFA students must enroll in one but no more than two Graduate Critique Seminars per semester.

**SGR-500-1**
***Allan DeSouza***

This seminar focuses on the development of artistic, conceptual practices through critique, with an examination of the critical process itself. Since an artwork's meaning is dependent on context, critique will be followed as a "context-specific" practice that deliberately suspends judgment, thereby opening up the possibilities of different sets of evaluative criteria. We will apply a range of theoretical models to contest presumptions of knowledge (especially of "common sense"), and examine knowledge structures (including those that are medium-specific) and the processes through which meaning is constructed. The class will emphasize interdisciplinarity and a mobility of ideas across "fields" of knowledge. Students will gain a shared language in which to address their own and each other's work, in order to situate their practices within global contemporary art.

Allan deSouza's photographic, installation and performance works play with beauty, intimacy and humor, while uncovering relationships between the individual body and larger ideological imaginaries of landscape, modernity and colonialism. He has had recent solo exhibitions at SF Camerawork; the Fowler Museum, LA; the Phillips Collection, DC; and Yerba Buena Center for the Arts, SF; as well as group shows at the Pompidou Centre, Paris, and the Guangzhou Triennale, China. His fiction and critical writings have appeared in *Third Text*, *X-TRA*, *Shades of Black* and *Allan deSouza Photoworks: 1998-2008*. He previously taught at UC Irvine, CalArts, and the Art Institute of Chicago, and is Chair of the New Genres department at SFAI.

**SGR-500-2**
***Frances McCormack***

In this seminar students will cultivate a strong individual art practice as well as actively participate in group discussions. The first session we will discuss the critique process so that we have a mutual understanding of what is meant by critique. The class will experiment with various approaches to evaluating work in order to facilitate confidence and independence in the student's experience of self-evaluation. Most of the class is concerned with the development of individual work, and there will be a few videos and some short readings.

Frances McCormack is Chair of the Painting department. Her work is influenced by the history of gardens and landscape design. She received the first SFAI faculty residency at the American Academy in Rome and recently curated the exhibition *Silence, Exile, and Cunning* at the Sonoma Valley Museum of Art. McCormack is currently collaborating with the San Francisco composer Kurt Rohde and writer Susan Moon, creating videos for the multimedia work "Artifacts". She is represented by the Elins Eagles-Smith Gallery, San Francisco, and the R.B. Stevenson Gallery, La Jolla, CA.

**SGR-500-3**
***Susan Silton***
The context for any given work informs criticality. This seminar will consider art production through the expansive and open ended discourse of context as well as through the interdisciplinary discourse of critique. We will examine various hybrid models for understanding the development and intentionality of artistic practice, as well as those which guide its articulation in diverse media. As part of these evaluative practices, we will focus on the myriad ways in which meaning itself is constructed. Interpretation of work will be guided by the fluid exchange between content(s), context(s), and media. As such the process of critique will be as generative as it is constructive, as students continue to position their own and each other's work against the backdrops of cultural history, memory, and geography.

Susan Silton works across media including photography/video, installation, performance, text, audio, lithography, and internet technologies, and within diverse contexts such as public sites, social network platforms, and traditional galleries and institutions. Silton's work has been exhibited at SFMOMA, LACMA, and ICA Philadelphia, among others. She has received fellowships and awards from the Getty/California Community Foundation, the MacDowell Colony, and the Center for Cultural Innovation.

**SGR-580 Graduate Tutorial**
**(SGR-580-1) *Will Rogan***
**(SGR-580-2) *Emmanuelle Namont Kouznetsov***
**(SGR-580-3) *Larry Thomas***

Tutorials are designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Grad-uate Tutorials is at the Graduate Center. MFA students must enroll in one but no more than two Graduate Tutorials per semester.

**SGR-580-1**
***Will Rogan***
Will Rogan is a sculptor and photographer. His work deals with the passing of time, the materiality and history of objects, and our relationship to matter and images. Rogan's work has been shown internationally; he currently shows with Laurel Gitlen Gallery, New York, and Altman Siegel Gallery, San Francisco. He is a past recipient of the Society for the Encouragement of Contemporary Art (SECA) Award, and a MacArthur Foundation Media Arts Fellowship.

**SGR-580-2**
***Emmanuelle Namont Kouznetsov***
Emmanuelle Namont Kouznetsov is an artist, curator, and educator whose work marries sculpture, photography, and performance in an exploration of the ever-shifting concepts of identity and portraiture. Her work reclaims the corporeal presence and reveals the crude state of our closest relationships. Kouznetsov co-directs OFF Space, a nomadic curatorial organization exploring real world site-specificity. In this capacity she has worked with more than 70 local and international artists, addressing topics such as the "other," the current economic crises, and the history and trajectory of West Coast Conceptualism. Kouznetsov's work has been shown in different venues throughout the US and has been written about on *Art Practical* and published in *SF Weekly* and *East Bay Express*. She received her MFA from SFAI in 2008.

**SGR-580-3**
***Larry Thomas***
Larry Thomas is an accomplished visual artist and has been a visiting scholar at the American Academy in Rome, and artist-in-residence at the Djerassi Resident Artists Program and the Sitka Center for Art & Ecology. He is the recipient of two National Endowment for the Arts Individual Fellowships, and has work in the permanent collections of artist's books at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Houghton Library at Harvard University. Thomas worked for many years at SFAI as professor of Printmaking, Chair of the Printmaking department, and Dean of Academic Affairs. He has also served on the Board of Directors for the Alliance of Artists Communities and the Headlands Center for the Arts. He received his BFA from the Memphis Academy of Arts, his MFA from SFAI, and an Honorary Doctorate from the Memphis College of Art. He currently lives and works in the rural northern California coastal community of Fort Bragg.

# Continuing Education

PreCollege Program

Young Artist Program

Adult Continuing Education

# PRECOLLEGE PROGRAM AGES 16–18

SFAI's PreCollege Program is a five-week, six-college-credit course of study especially designed for artists who have completed the tenth grade, but who haven't yet started college.

**2012 Dates: June 24–July 28**

The program offers students the opportunity to experience what it's like to be in art school, introducing them to the broad range of techniques, concepts, and debates that make up the contemporary art scene. Student participants, together with faculty, help create an authentic artistic community engaged in interdisciplinary thinking and contemporary studio practice.

## COURSES

**Morning classes:** Monday–Thursday, 9:30 am–12:30 pm
**Afternoon classes:** Monday–Thursday, 1:30 pm–4:30 pm
Courses listed as morning and afternoon are offered twice, and are not full-day classes. Students may enroll in one morning and one afternoon course from the options below.

**Expressive Line and Life Drawing** (morning + afternoon)
Working from live models, traditional and nontraditional still life scenes, and on individual projects, students will address issues of composition, the use of light and dark, and mark-making. One of the goals of the class is to interpret what you see while avoiding a "perfect product" mentality, allowing your drawing to reveal its history of "mistakes" and changes. Pencil, ink, ink wash, watercolor or gouache, and collage are all possible materials, but erasable media will be stressed in the planning stages.

**Painting and Permutations** (morning + afternoon)
Embracing risk-taking and experimentation, students will explore the limitless material and conceptual possibilities of painting. Using acrylic and oil paint, students will produce paintings that embody effective visual organization, originality, and craftsmanship and form a synthesized body of work. Formal course critiques assist in developing strong skills, both in the evaluation of your own artwork and in analyzing formal composition principles. Modern and postmodern movements will be introduced as a means for contextualizing studio practice.

**Black-and-White Photography** (morning + afternoon)
Capture the magic of West Coast photography and the influence of artists such as Ansel Adams (who founded SFAI's Photography Department), Edward Weston, Imogen Cunningham, Lewis Baltz, and many more. Photographic field trips, extensive darkroom time, gallery and museum visits, and class discussions will form a dynamic environment for creating new work with a technical and historical understanding of the medium.
*Prerequisite: Basic introductory course in photography. Students must provide their own 35mm SLR camera that allows manual control of shutter speed, aperture, and focus.*

**Color Digital Photography** (morning + afternoon)
This course will encourage students to explore, create, and experiment with the medium of photography. Using Adobe Photoshop CS5, students will learn how to correct photos as well as how to work with more complex adjustment features such as selections, layers, masks, and channels. Discussions and group critiques will provide insight into contemporary photography. By the end of the class students are expected to have a cohesive body of work and a working knowledge of color photography and color digital printing.
*Prerequisite: Basic introductory course in photography. Students must provide their own digital SLR, or digital camera with manual settings.*

**Digital Animation** (morning)
Digital animation is a fascinating blend of imagination, artistry, and technology. This course will introduce software such as Adobe Flash and After Effects as well as traditional animation fundamentals of illustration and motion. Students will first develop an understanding of digital animation tools through structured exercises and demonstrations, and move toward more complex concepts of storyboarding and interactivity. Then, students will apply all these techniques in the creation of a short animated movie.

**Experimental Cinema** (morning)
This hands-on course will demystify the mechanics of experimental filmmaking and introduce cinematic history and contemporary theory. Students will gain an understanding of Super 8, 8mm, 16mm, and digital video camera operation and photographic principles, while also exploring techniques like hand coloring, scratching on film, and using found footage to create new meaning. Editing will be done using both analog and digital tools, including Final Cut Pro.

**Installation Art** (morning)
This course explores the poetic form and social history of conceptual and site-specific installation. Students will discover the importance of context, process, and time-based activities when working with materials and space, and also learn how to document their projects. Studio projects will include work with architectural forms, performance, video, and lighting. Slide lectures will reveal the historical and political underpinnings of these forms and their contemporary manifestations worldwide.

**Video Art** (afternoon)
Learn the art of digital video and performance as experimental, complementary mediums, along with the history and context of the art forms. Using hand-held video cameras, advanced computer editing systems, and lighting, students will create short videos, video installations, and performances that consider issues of physical and visual space. Participants will also develop professional video shooting techniques and technical proficiency with editing software such as Final Cut Pro.
*Students must provide their own video cameras.*

**Screenprinting** (afternoon)
Students will explore the expressive and technical possibilities of screenprinting as they learn how to develop a stencil and convert drawings, photographs, and digital output into a genuine print—not only on paper, but also on a variety of surfaces such as fabric and plastic. Projects will introduce the photo-emulsion process, color registration, and water-based ink mixing.

**Inventing the Figure in Ceramics** (afternoon)
Focusing on the figure with attention to anatomy, this course will explore the boundaries of the human form and physical features, and address the processes, techniques, and concepts at play in contemporary figurative ceramics. Working with a range of direct construction methods, students will address materiality, three-dimensional design, and functionality. As the course progresses, low-fire surface treatments and glazing strategies will provide students with tools to complete their projects.

## CURRICULUM SUPPLEMENTS

**Required Art History Seminar**
How do artists define a city? This course will look at artistic movements in San Francisco, from Beat poetry to the Mission School, to explore the role of artists and their relation to society throughout our city's modern history. Through lectures, readings, group discussions, and field trips to world-renowned museums, students will gain an understanding of the connections between art history and their own studio practice.

**Required Friday Workshops**
Through faculty-led workshops, students will experiment with new mediums, materials, and interdisciplinary methods. These sessions provide structured opportunities for students to work with the broader faculty team and learn about ideas and practices that will enhance their core class work.

Workshops meet Fridays (June 29, July 6, and July 13) from 1:30–4:30 pm. Previous workshops have included Cyanotypes, Pinhole Photography, Photoshop for Painters, Stop Motion Animation, Performing Gender in Art, Real Life Comics, and Plaster Casting.

**Evening Studio**
Every course in the program will require students to commit time and effort to their creative practice outside class. Students are required to work on their projects on Tuesdays and Thursdays from 6–9 pm, during staff-supervised studio hours. Many studios and campus resources will also be accessible to students throughout the week.

**Critique Seminar**
Critical feedback from peers and faculty plays an integral role in the study of visual arts. This workshop will provide students with tools to describe what they see, and strategies to move beyond quick judgments toward deep and meaningful conversations that push artists to grow.

**Extracurricular**
In addition to arts-based programming, there will be opportunities to connect with classmates and relax at weekly events such as a beach bonfire, a dance party, movie nights, and more.

**Final Exhibition**
A campus-wide final exhibition allows PreCollege students to show the work they have produced during the program and share their accomplishments with family, friends, and the public. A closing reception will be held on Friday, July 27 from 4:30–7:30 pm.

## HOUSING

Supervised housing provides SFAI PreCollege students with a convenient, affordable, and secure living environment that supports their artistic growth.

A professional student housing staff, as well as a team of enthusiastic full-time SFAI students committed to campus leadership, live with the PreCollege students, helping to familiarize them with the school and its surroundings.

The SFAI Residence Hall, Sutter Hall, is conveniently situated near San Francisco's downtown district in Lower Nob Hill at 717 Sutter Street and is centrally located near the historic 800 Chestnut Street campus.

Just steps away from Union Square, the neighborhood is alive with galleries, alternative art spaces, world-renowned museums, shopping, restaurants, and other entertainment venues. Public transportation to the SFAI campus and throughout San Francisco is readily available. The Powell Street BART and Muni station, the cable car stop, and several bus lines are all within walking distance of Sutter Hall. Each PreCollege student living at Sutter Hall receives a transportation pass allowing free access to the city's public transit system.

## EXPENSES AND FEES

**Tuition: $3,000**
Covers two studio courses, art history seminar, and workshops
Includes a $100 non-refundable deposit
Participants who complete the PreCollege Program and decide to apply to the BFA or BA program at SFAI will have their $65 undergraduate application fee waived.

**Room and Board: $2,000**
Does not include dinner or weekend meals
Includes a $100 non-refundable deposit

**Total for residents (due to SFAI by May 31): $5,000**
**Total for commuters (due to SFAI by May 31): $3,000**

The application deadline is June 1, 2011.
The scholarship application deadline is April 1, 2011.
Applications are reviewed on a rolling basis. Apply early in order to get your first choice of classes.

**Art Supplies**
Students will be expected to have all of the supplies for their classes at the start of the program. Registrants will receive a supplies list prior to the program. When planning a budget for the program, please note that supplies for most courses cost approximately $250.

**Scholarships**
Scholarships for the PreCollege Program are awarded to students based on financial need. Scholarship application forms can be downloaded from our website and should be received together with completed application materials by April 1.

## HOW TO APPLY

**Deadlines**
- The application deadline is May 1, 2012.
- The scholarship application deadline is April 1, 2012.
-The international student application deadline is April 1, 2012.

Applications are reviewed on a rolling basis. Apply early in order to get your first choice of classes.

**Application Checklist**
1. A completed and signed application form
2. A disc containing five to eight examples of work that reflects your imagination and originality. For students pursuing time-based mediums such as video or film, please submit a DVD with five to ten minutes of your work.
   - Images should be in jpeg file format, and be no larger than 2,000 x 2,000 pixels but no smaller than 640 x 640 pixels. Video, animation, and movie files should be exported to QuickTime format, and be at least 320 x 240 in pixel dimensions. Please no PowerPoint files.
   **Important:** include the image list on the CD in an .rtf or .doc file.
3. An artist statement: Write a one-page essay about your primary interests in making art.
4. A letter of recommendation from a teacher who knows you and your work sent directly to the PreCollege office via mail or email.
5. A $65 application fee

**For more information**
PreCollege Program / San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
415.749.4554 / *precollege@sfai.edu*
*www.sfai.edu/precollege*

# YOUNG ARTIST PROGRAM AGES 13–15

This two-week intensive summer program for artists ages 13 to 15 offers a fun and focused environment for exploring new techniques and developing artistic expertise.

**2012 Dates: July 30–August 10, 2012**

Students may choose up to two studio courses from our range of creative offerings. Taught by talented, professional artists, each course provides a well-rounded foundation necessary to advance artistic goals, whether students are beginners or already have some art experience.

Classes take place in our historic and inspiring studios. We encourage all students to enroll in both morning (9:30 am–12:30 pm) and afternoon (1:30–4:30 pm) classes. Students can relax between classes and eat lunch at the SFAI café; spend time in the SFAI library, which has over 20,000 art books, magazines, and videos; or participate in one of our lunchtime social events, led by staff and faculty.

A campus-wide exhibition and screening of final projects allows students to share their accomplishments with family and friends at the end of the program.

## COURSES

**Digital Animation** DT-2013
**M–F, 9:30 am–12:30 pm, Studio DMS**
Create short, animated movies using Flash software and explore the basic concepts of drawing, sound, interactivity, symbols, and text. Students will develop an understanding of Flash tools through structured exercises and demonstrations. Examples of contemporary commercial and artistic animation will be shown to provide students with a broader understanding of the many ways animation tools are used. The course will conclude with a screening of student work.
*Prerequisite: Basic computer knowledge.*

**From Line to Life Drawing** DR-2043
**M–F, 1:30–4:30 pm, Studio 14**
Learn the fundamentals of composition and drawing from still life settings and live models. Through observational drawing, this class will introduce traditional and non-traditional techniques using graphite, charcoal, ink, and other media, and teach students to investigate how light and shadow create form, content, and mood in art. Class time will focus on technical assistance, hands-on demonstrations, informal critique sessions, and slide lectures providing historical context for the medium. Models in the Young Artist Program are clothed in bathing suit attire.
*No prerequisite.*

**Action: Video Life** NG-2005
**M–F, 1:30–4:30 pm, Studio 9**
Explore the diverse uses of video in modern culture, ranging from music videos to documentaries to personal journals. Students will learn the basics of video camera operation, lighting, and editing to create innovative video work based on their personal interests. An overview of various video genres and related artwork will reveal the many possibilities of the medium. The course will address all aspects of video production and post-production, and conclude with a screening of student work. A personal video camera is helpful, but not necessary.
*No prerequisite.*

**Painting for Beginners** PA-2001
**M–F, 9:30 am–12:30 pm, Studio 117**
Develop creative and technical fluency in painting, exploring color and composition, surface preparation, and paint handling. Participants will experiment with a combination of acrylic paints, charcoal, graphite, ink, oil paints, and watercolors as well as found objects to create their work. Specific issues in students' work will be addressed in group critiques; slide lectures will focus on contemporary trends in painting and provide inspiration for content.
*No prerequisite.*

**Through the Lens: Black-and-White Photography** PH-2001
**M–F, 1:30–4:30 pm, darkroom and 16A**
Learn the basics of shooting with a 35mm camera, black and white film processing, contact printing, and print enlarging while experimenting with traditional and non-traditional photographic methods. Students will explore various themes in photography and create a series of photographs based on their own interests and experiences.
*No prerequisite. Students must provide their own 35mm camera with shutter speed and aperture control. $50 lab fee payable upon registering.*

**Color Digital Photography** PH-2002
**M–F, 9:30 am–12:30 pm, Studio 20A**
Experiment with the limitless possibilities of color photography. This course will introduce technical skills such as printing color negatives, contact printing, color theory, and lighting, while encouraging students to express themselves through photography. Assignments and personal projects will guide students toward creating a series of photographs and a cohesive body of work.
*No prerequisite. Students must provide their own digital camera with manual settings. $50 lab fee payable upon registering.*

**Screenprinting** PR-2005
**M–F, 1:30 pm - 4:30 pm, Studios 1 & 2**
Explore the wide range of screenprinting techniques for printing hand-drawn, photographic, and digital imagery on paper, fabric, and other surfaces. This course will teach students how to construct a screen, transfer images onto a photo-sensitive matrix, apply photo emulsion, mix water-based inks, register colors, and use a printmaking darkroom. Students will then use these skills to design and print posters, T-shirts, and fine art.
*No prerequisite. $50 lab fee payable upon registering.*

**Creations in Clay** SC-2013
**M–F, 9:30 am–12:30 pm, Studio 106**
Learn about the endless potential of form and texture and transform ideas into sculptures. This course will address a variety of clay modeling techniques, focusing on hand-built objects and kiln firing. Technical demonstrations, slide lectures, and group discussions will provide students with the necessary background for their own explorations.
*No prerequisite.*

## YAP EXPENSES AND FEES

**Tuition**

| | |
|---|---|
| One Class | $415 |
| Two Classes | $800 |

**Meal Plan Fee: $100**
We have arranged for a balanced and healthy lunch plan that we require all full-time YAP students to participate in. We encourage part-time students to participate in the meal plan. During the program, we will also conduct several all-student lunch time events.

**Lab Fees**
$50 each for screenprinting and photography courses

**Registration**
Registration begins **March 1, 2012**, and space is limited. Full tuition is due at time of registration and can be paid by credit card using our secure online registration system. Visit *www.sfai.edu/yap* to register. If paying by check or money order, please call 415.749.4554.

**Exhibition**
An on-campus exhibition of all student work will be held on Friday, August 10 from 4:30 to 6:30 pm. Please join us!

**Cancelled Classes**
Occasionally classes will be cancelled if the minimum enrollment is not met. In such cases registrants can be enrolled into their second choice studio class or are entitled to a full refund.

**Withdrawal & Refund Policy**
Withdrawal and refund requests must be made in writing to the Continuing Education Office by faxing 415.351.3516, emailing *yap@sfai.edu*, or mailing Young Artist Program, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133.

| | |
|---|---|
| **Last day for 100% refund** | July 16, 2012 |
| **Last day for 80% refund** | July 23, 2012 |
| **Last day for 50% refund** | August 1, 2012 |
| **No refund available after** | August 1, 2012 |

**For more information**
Young Artist Program / San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
415.749.4554 / *yap@sfai.edu*
*www.sfai.edu/yap*

# ADULT CONTINUING EDUCATION

Through its Adult Continuing Education (ACE) program, SFAI offers a range of evening and weekend non-credit classes for creative thinkers of all ages.

Registration for Summer 2012 begins on April 1, 2012. You can register and pay online through SFAI's secure online registration system: *www.sfai.edu/ace*

**Summer Session (June–August)**
All weekday courses are scheduled from 6:30-9:30 pm.
Please refer to the course listing for Saturday class times.
*Classes will not be held on Monday, July 4 in observance of Independence Day.*

**Mondays**
**June 4–August 6** *Advanced Figure Painting*

**Tuesdays**
**June 5–August 7** *Introduction to Drawing*
**June 5–July 10** *Experimental Painting*
**June 5–August 7** *Introduction to Digital Photography*
**June 5–August 7** *Interactive and Kinetic Sculpture Using Microcontrollers*

**Wednesdays**
**June 6–August 15** *Graphic Design Tools*
**June 20–August 15** *Voice & Vision*
**June 20–August 15** *Intermediate and Advanced Painting*
**July 11–August 15** *Turn on the Lights! An Introduction to Studio Portrait Lighting*

**Thursdays**
**June 7–August 9** *Figure Drawing*
**June 7–August 9** *Sculpting from a Model: Introduction to Figurative Ceramics*
**June 14–August 16** *Oil Painting Fundamentals*

**Fridays**
**June 8–August 10** *Open Drawing Studio*

**Saturdays**
**June 2–June 23** *Space and Sight: A Moveable Drawing Studio*
**June 9–July 14** *Introduction to Abstract Painting*
**June 9–August 11** *Advanced Photography and Critique Seminar*
**June 9–August 11** *Diverse Mediums of Printmaking*

**Weekend Intensive**
**June 22, 23, 24** *Short Film Serial: Video Production Workshop*

**ACE contact information**
Phone: 415.749.4554
Fax: 415.351.3516
Email: ace@sfai.edu

## DESIGN AND TECHNOLOGY

**Graphic Design Tools**
**Instructor: Erik Wilson**
**10 Sessions / Wednesdays, June 6-August 15**
**Time: 6:30-9:30 pm**
**Location: DMS2**
**Number: DT1003**
**Tuition: $400**
*Graphic Design Tools* addresses digital literacy in the realm of fine art and design. Learn Adobe Illustrator, Photoshop, and InDesign to create graphic designs, digital paintings, and collages for print and web. Along with the history of digital art, we will look at contemporary design trends and standards to attain a highly technical yet conceptual skill set. Students will be encouraged to mix other mediums into the digital sphere, using scanned imagery, photographs, paintings, drawing, etc. Projects will include flyer/event design, Vector Illustrations (digital painting), and data visualization concepts.
*No prerequisite.*

## DRAWING

**Introduction to Drawing**
**Instructor: Sarah Stolar**
**10 Sessions / Tuesdays, June 5-August 7**
**Time: 6:30-9:30 pm**
**Location: Studio 13**
**Number: DR1006**
**Tuition: $400**
*Introduction to Drawing* is a survey of the basic techniques, materials, theory, and vocabulary of the art form, serving as an overall introduction to the practice of observational drawing. Students will investigate composition, spatial relationships, and the importance of light as it relates to the illusion of three-dimensional space. Students will complete several drawings, including still lifes, self-portraits, the skeleton, and artist copies. These drawings will be executed using a variety of traditional drawing materials such as charcoal, pastel, Conté, pencil, and ink. With these materials, students will develop an understanding of technical variety in mark-making using perspective, proportion, scale, volume, texture, contrast, value, line, and shade. Toward the end of the semester, students will be introduced to color and collage to create more experimental works on paper. Each session will be devoted to studio work with some art historical discussion. This class is suitable for beginners, students who want to build a portfolio for college, and experienced artists who wish to hone their skills.
*No prerequisite.*

**Figure Drawing**
**Instructor: Mary Anne Kluth**
**10 Sessions / Thursdays, June 7–August 9**
**Time: 6:30-9:30 pm**
**Location: Studio 13**
**Number: DR1005**
**Tuition: $400**
*Figure Drawing* is an introductory course for all skill levels and abilities. The first five weeks will focus on observational drawing skills, working from a live model in the studio, and using primarily charcoal and graphite. We will cover contour drawings, negative space, gesture drawings, the diagram, and shading techniques. The second half of the course will build on these exercises, and demonstrations will include experimental water-media and collage techniques including acrylic medium transfers and watercolor resists. Students will be encouraged to keep a personal sketchbook, and to collect reference materials.
*No prerequisite.*

**Open Drawing Studio**
**Fridays, June 7–August 3, no session on Friday, July 27 due to campus-wide event**
**Time: 5:30-8:30 pm**
**Location: Studio 14**
**Tuition: Free (no advanced registration is necessary)**
SFAI's well-known Friday Open Drawing Studio has been a art resource in the Bay Area since the 1950s. It provides students with a great opportunity to draw from a live model in a relaxed and informal atmosphere.

*The Open Drawing Studio is made possible through the generous support of SFAI alumna Judith Krebs Snyderman (BFA in Painting, 1994).*

## FILM

**Short Film Serial: Video Production Workshop**
**Instructors: David Borengasser and Tiffany Doeskin**
**3 Sessions / Friday June 22, Saturday June 23, and Sunday June 24**
**Time: Friday 6-9 pm, Saturday and Sunday 10 am-4 pm**
**Location: Studio 8**
**Number: FM-1002**
**Tuition: $200**
This intensive weekend workshop will immerse students in a crash-course collaborative production where experimentation and improvisation rule. Learn the basics of working with the narrative form by wearing multiple "hats" on set. All students will be required to act, operate equipment, and contribute to the creative process. A rough script will be provided by the instructors on Friday evening for revision by the students. Production will continue through the weekend, all day Saturday and Sunday. Editing will not be included in this course, but a final edited video will be screened by the instructors the following weekend online and on the SFAI campus. Team participation will be critical to this learning process.
*No prerequisite.*

## INTERDISCIPLINARY

**Voice and Vision**
**Instructor: Pam Lanza**
**9 Sessions / Wednesdays, June 20–August 15, and Field Trip Sunday, July 29**
**Time: Wednesdays, 6:30-9:45 pm, Sunday, 10 am-2 pm**
**Location: Studio 13**
**Number: IN-1012**
**Tuition: $400**
Explore the relationship of the word to visual art, learn to incorporate text into your work, and discover the importance of spontaneity and randomness in the creative process. You will experiment with letting words "conjure up" images and allowing images to invite verbal elaboration. Beginners can work with simple drawing or collage techniques; more advanced students can work in any media (excluding oil paints or other fumy substances). You will explore text as image, pattern, background, communicator, and visual element; utilize found text and "automatic" writing and drawing; and discover how random pairings of word and image can open up whole new avenues of ideas for future work.
*No prerequisite.*

**Space and Site: A Moveable Drawing Studio**
**Instructor: Nancy de Y. Elkus and Laura Boles Faw**
**4 Sessions / Saturdays, June 2–June 23**
**Time: 10 am–4:30 pm**
**Location: Offsite and Studio 14**
**Number: IN-1003**
**Tuition: $320**
*Space and Site: A Moveable Drawing Studio* will focus on four aspects of drawing space: constructed space, virtual space, interior vs. exterior space, and transformative space. We will meet at different designated sites within San Francisco each week and begin with a discussion of one of the four types of space. We will consider how these aspects of space interact with our location and can be represented in a drawing. We will sketch onsite until noon, maintaining a heavy focus on technical aspects of drawing, and then return to SFAI's drawing studios. After lunch, we will take a short look at artists' works that grapple with similar concerns. During the second half of our day, participants will create a finished drawing reflecting both the day's location and a chosen aspect of space. We will complete each session with a critique. This course is designed to improve participants' drawing skills and represent various aspects of space in drawings. The course will also teach participants how to source inspiration, work from sketches, and work in a series.
*This course is open to all levels, though some drawing experience will benefit the participants.*

# PAINTING

**Oil Painting Fundamentals**
**Instructor: Sara Sisun**
**10 Sessions / Thursday, June 14–August 16**
**Time: 6:30-9:30 pm**
**Location: Studio 117**
**Number: PA-1001**
**Tuition: $400**

*Oil Painting Fundamentals* will introduce students to classical painting techniques and concepts, with an emphasis on understanding the formal language and the fundamentals of visual expression. Introductory assignments will be from observation and geared toward realism, with an eye towards applying these skills to a variety of styles. In the first half of the class we will complete a series of studies to address form, value, color, composition, perspective, and the figure/ground relationship. The second half of the class will focus on combining these elements to create complex compositions, in addition to addressing content, concept, and narrative. Demonstrations and critiques will be given throughout the course, and lectures and discussions will contextualize each concept within historical and contemporary art.
*No prerequisite.*

**Introduction to Abstract Painting**
**Instructor: Mel Prest**
**6 sessions / Saturdays, June 9-July 14**
**Time: 10 am-4 pm**
**Location: Studio 117**
**Number: PA1004**
**Tuition: $400**
Explore abstract painting through a series of specific assignments and exercises that will consider conceptual, expressive, formal, and process-oriented approaches to both subject matter and painting itself. Students will keep a journal/sketchbook, view slides, and have work time in each class. Oil and water-based materials may be used, including ink, collage, acrylic, gouache, pencil, and charcoal. This course will also include casual critiques, demonstrations, a visit by an artist or critic, and brief reading and writing assignments.
*Prerequisite: Previous painting experience.*

**Experimental Painting**
**Instructor: Anne Albagli**
**6 sessions / Tuesdays, June 5-July 10**
**Time: 6:30-9:30 pm**
**Location: Studio 117**
**Number: PA-1004**
**Tuition: $250**
*Experimental Painting* is designed for students looking to experiment in painting and mixed media. Exercises and individual projects, developed with the instructor, will push the boundaries of painting both in process and the use of materials, while still taking into consideration formal elements such as composition. Lectures by working artists; talks on contemporary works as they pertain to class; class discussions; and both group and individual critiques will serve to supplement the work created in class.
*No prerequisite.*

**Advanced Figure Painting**
**Instructor: Sarah Stolar**
**10 Sessions / Mondays, June 4–August 6**
**Time: 6:30-9:30 pm**
**Location: Studio 117**
**Number: PA-1009**
**Tuition: $400**
*Advanced Figure Painting* emphasizes conceptual and expressive approaches to figure painting, moving beyond painting the model as an academic exercise. Working from photographs, live models, and skeletons, students will create several paintings using the figure to communicate a story. When appropriate to the work, students will hone their anatomy skills and color palette for flesh tones as well as refine figure drawing foundations; however, students will be expected to push beyond their comfort zones and think outside the box. Some topics to be discussed during the semester include abstraction of the figure; merging abstraction and realism; connecting painting style with concept; how texture and color affect mood; and how to use objects as metaphors. A slide presentation on historical and contemporary figure painters will offer context for understanding how the figure has evolved through art history, and how it fits into contemporary art. Students will also keep a sketchbook and conduct research on one contemporary artist. Large-scale painting is highly recommended; this is primarily an oil painting class.
*Prerequisite: Students should be painting the figure at the intermediate level, comfortable with anatomy, and able to record (draw/paint) information quickly.*

**Intermediate and Advanced Painting**
**Instructor: Glenn Hirsch**
**9 Sessions / Wednesdays, June 20-August 15, and Field Trip Sunday, July 29**
**Time: Wednesdays, 6:30–9:45 pm, Sunday, 10 am–2 pm**
**Location: Studio 117**
**Number: PA-1010**
**Tuition: $400**
Through visual and verbal analysis, students will increase the power of their work and overcome blocks that hinder the completion of paintings. The course presents ideas to help you explore the content of each student's art through irony, humor, narrative, mood, and the use of unusual materials. Individual instruction and technical assignments will help students to explore a particular style and become more independent by painting in series.
*Prerequisite: Recent college or extension level courses in both drawing and painting.*

## PHOTOGRAPHY

**Introduction to Digital Photography**
**Instructor: Kristen Perkins**
**10 Sessions / Tuesdays, June 5-August 7**
**Time: 6:30–9:30 pm**
**Location: Studio 20A**
**Number: PH-1001**
**Tuition: $400**

*Introduction to Digital Photography* aims to synthesize technical achievement with intention and concept through teaching the basics of digital photography and photo-based digital printing. Topics covered include camera operations and digital workflow, from downloading photographs to color management, printing, and archiving. Students will be introduced to editing software including Adobe Bridge, Camera Raw, Photoshop, and Lightroom. Interactive critiques, group discussion, and exposure to relevant artists will supplement technical components. The aim is to move toward creating a body of work that represents each student's goals while using the digital tools available, and building a community that students can refer back to after the class has ended.

*Students must have a digital camera with manual controls to change shutter speed and aperture. No prerequisite.*

**Turn on the Lights! An Introduction to Studio Portrait Lighting**
**Instructor: Joshua Band**
**6 Sessions / Wednesdays, July 11-August 15**
**Time: 6:30–9:30 pm**
**Location: Studio 8**
**Number: PH-1008**
**Tuition: $250**

*Turn on the Lights!* will explore portrait lighting within a studio setting, including pre- and post-production techniques. Discussion of theory related to imaging the human subject, and of the work of relevant portrait photographers, will supplement technical instruction. Applied topics include the set-up and breaking down of lighting equipment; integration of a computer-tethered camera; the uses and effects of various lighting modifiers (such as grids, umbrellas, and soft boxes); using backgrounds; and working with human subjects. We will discuss how to evoke various moods through lighting techniques and will contemplate different modes of interpretation of the final product. This course will also encourage group dialogue on the politics of representation and identity.

*Students must have a camera with manual controls to change shutter speed and aperture. Students should have a basic understanding of their preferred camera's operations.*

**Advanced Photography and Critique Seminar**
**Instructor: Elizabeth Bernstein**
**10 Sessions / Saturdays, June 9-August 11**
**Time: 10 am– 1 pm**
**Location: Studio 16A and 20A (class will meet in 16A on first night)**
**Number: PH-1003**
**Tuition: $400**

Students enrolled in *Advanced Photography and Critique Seminar* will work toward building a cohesive body of work with a strong vision and point of view. Through discussions and lectures, students will critically examine images that are brought to class as well as contemporary trends in photography and the history of the medium. This discussion-based seminar will include field trips to museums, galleries, and artist studios. There will be some time for in-class printing, but primarily you will print outside of class.

*This is a class for photographers who are comfortable with their camera and are interested in building a portfolio.*

## PRINTMAKING

All printmaking courses include a $50 lab fee to cover printing inks and solvents.

**Diverse Medium of Printmaking**
**Instructor: Ben Venom**
**10 Sessions / Saturdays, June 9–August 11**
**Time: 10 am–1 pm**
**Location: Studios 1&2**
**Number: PR-1005**
**Tuition: $450**

In the Encyclopedia Britannica, printmaking is defined as "...the production of images normally on paper and exceptionally on fabric, parchment, plastic or other support by various processes of multiplication; more narrowly, the making and printing of graphic works by hand or under the supervision of the artist." Demonstrating the diversity of this definition, this course will introduce students to a mixed variety of printmaking processes, including cyanotype and screenprinting. Through lectures, demonstrations, and contemporary print history, students will learn how to create and manipulate an image. The first half of the course will focus on developing a negative for cyanotype printing. The second half of the course will be dedicated to screenprinting. By the end of the semester, students will be able to experiment with all of the printmaking mediums presented in class to create a unique body of work.

*No prerequisite.*

## SCULPTURE

**Sculpting from a Model: Introduction to Figurative Ceramics**
**Instructor: Brynda Glazier**
**10 Sessions / Thursdays, June 7–August 9**
**Time: 6:30-9:30 pm**
**Location: Studio 106**
**Number: SC-1003**
**Tuition: $450** (includes a $50 materials fee to cover all clay)
*In Sculpting from a Model: Introduction to Figurative Ceramics* students will focus on creating the figure, concentrating on anatomy while pushing the boundaries of the human form. When preconceived limitations are pushed aside and physical features are explored, the figure is able to evolve. The use of clay presents immediate results and enables the advancement of technical skills by using a three-dimensional hand-molding process. The aim of this course is to give students an outlet for their imagination and to provide extensive technical advice and visual demonstration, alongside one-on-one instruction, and short slide lectures that will provide vital contemporary and art historical references for figurative sculpture.
*No prerequisite.*

**Interactive and Kinetic Sculpture Using Microcontrollers**
**Instructor: Pete Hickok**
**10 Sessions / Tuesdays, June 5–August 7**
**Time: 6:30-9:30 pm**
**Location: Studio 105**
**Number: SC-1007**
**Tuition: $400**
*Interactive and Kinetic Sculpture Using Microcontrollers* gives students with no previous programming or electronics experience an introduction to using Arduino microcontrollers to create intelligent, interactive art. Arduino is an open-source prototyping platform that allows users to interface electronics with the physical environment through the use of sensors, lights, sound, and motors. Through hands-on learning, prototyping, lectures, and internet-based research, students will learn basic Arduino hardware and software as they apply it to personal projects. This is the perfect class for anyone wanting to add another dimension of interaction or automation to their artwork.
*Students must have their own laptop computer that they can bring to class and will be required to purchase an Arduino starter kit for $65.*

## REFUND POLICY

Refund requests must be made in writing to *ace@sfai.edu*.

For classes that meet for ten or more sessions, a 100% refund minus a $20 processing fee is given if written notice is received at least five business days before the first class meeting. An 80% refund minus a $20 processing fee is given when written notice is received between the first and third classes. No refund is given after the class has met three times. Please allow two to three weeks to receive your refund.

For courses that meet for six sessions or fewer, a 100% refund minus a $20 processing fee is given when written notice is received at least five business days before the first class meeting. An 80% refund minus a $20 processing fee is given when written notice is received prior to the second class session. No refund is given after the class has met two times. Please allow two to three weeks to receive your refund.

# Contact Information and Campus Maps

Contact Information / Directions

800 Chestnut Street
Main Campus

2565 Third Street
Graduate Center

# CONTACT INFORMATION

**800 Chestnut Street**
**San Francisco CA 94133**
(between Leavenworth and Jones Street)
**www.sfai.edu**

| | |
|---|---|
| **24-Hour Info** | 415.771.7020 |
| **Academic Affairs** | 415.749.4534 |
| **Administration** | 415.351.3535 |
| **Admissions** | 415.749.4500 |
| **Undergraduate Advising** | 415.749.4853 |
| **Graduate Advising** | 415.641.1241 x1015 |
| **Area Manager (Design and Technology, Film, New Genres, Photography)** | 415.749.4577 |
| **Area Manager (Painting, Printmaking, Sculpture)** | 415.749.4571 |
| **Area Manager (Interdisciplinary Studies)** | 415.749.4578 |
| **Graduate Center** | 415.641.1241 |
| **Academic Support Services** | 415.749.4533 |
| **Continuing Education** | 415.749.4554 |
| **Exhibitions and Public Programs** | 415.749.4550 |
| **Financial Aid** | 415.749.4520 |
| **Counseling Center** | 415.749.4587 |
| **Registration and Records** | 415.749.4535 |
| **Security** | 415.624.5529 |
| **Student Accounts** | 415.749.4544 |
| **Student Affairs** | 415.749.4525 |

# DIRECTIONS

**From the East Bay**
Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at the SF Green Clean onto Jones Street. The San Francisco Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

**From the Peninsula**
Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

**From Marin County**
Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

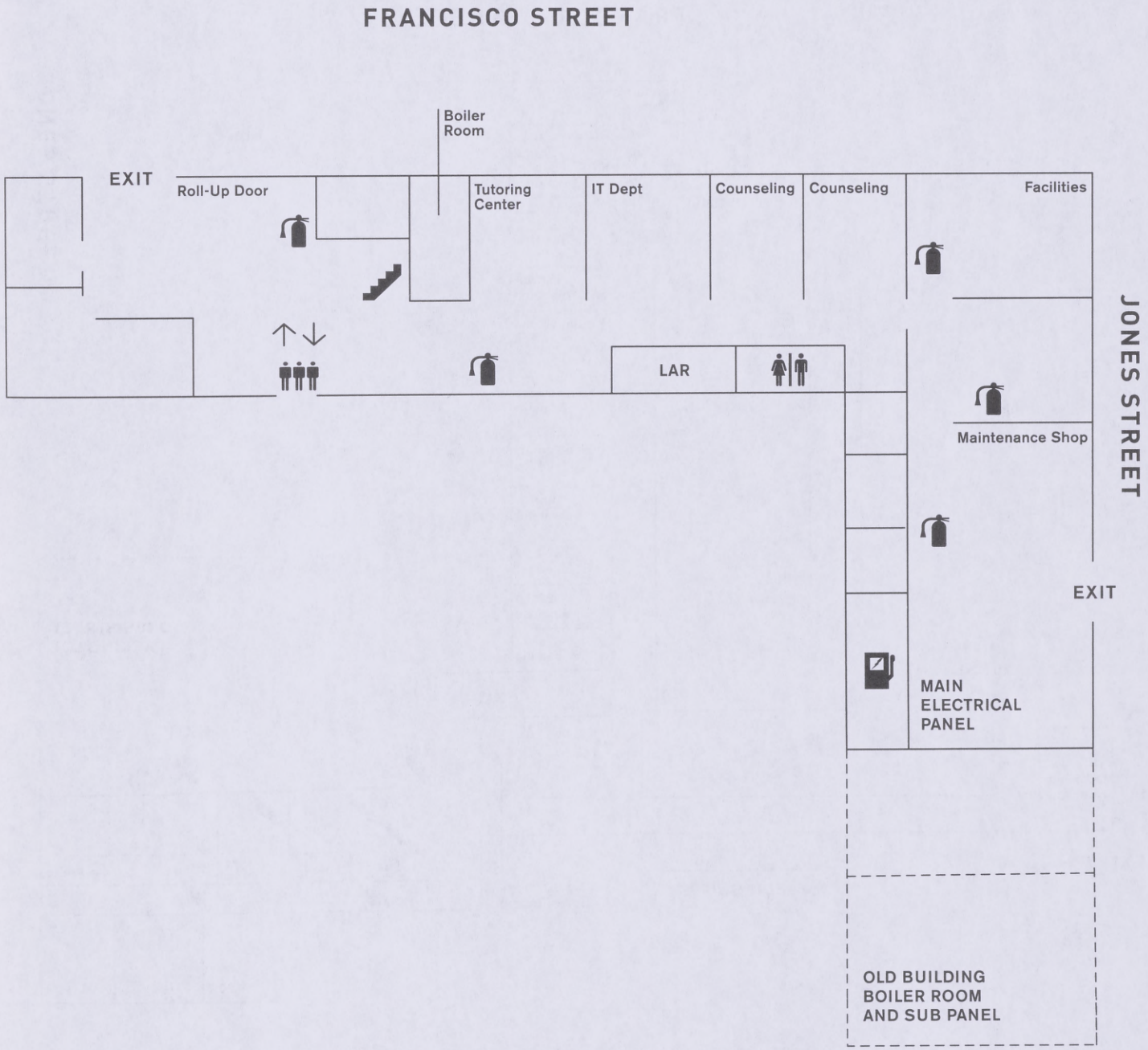
**Parking**
The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

**Public Transportation**
The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

For more information, please call MUNI at 415.673.6864.

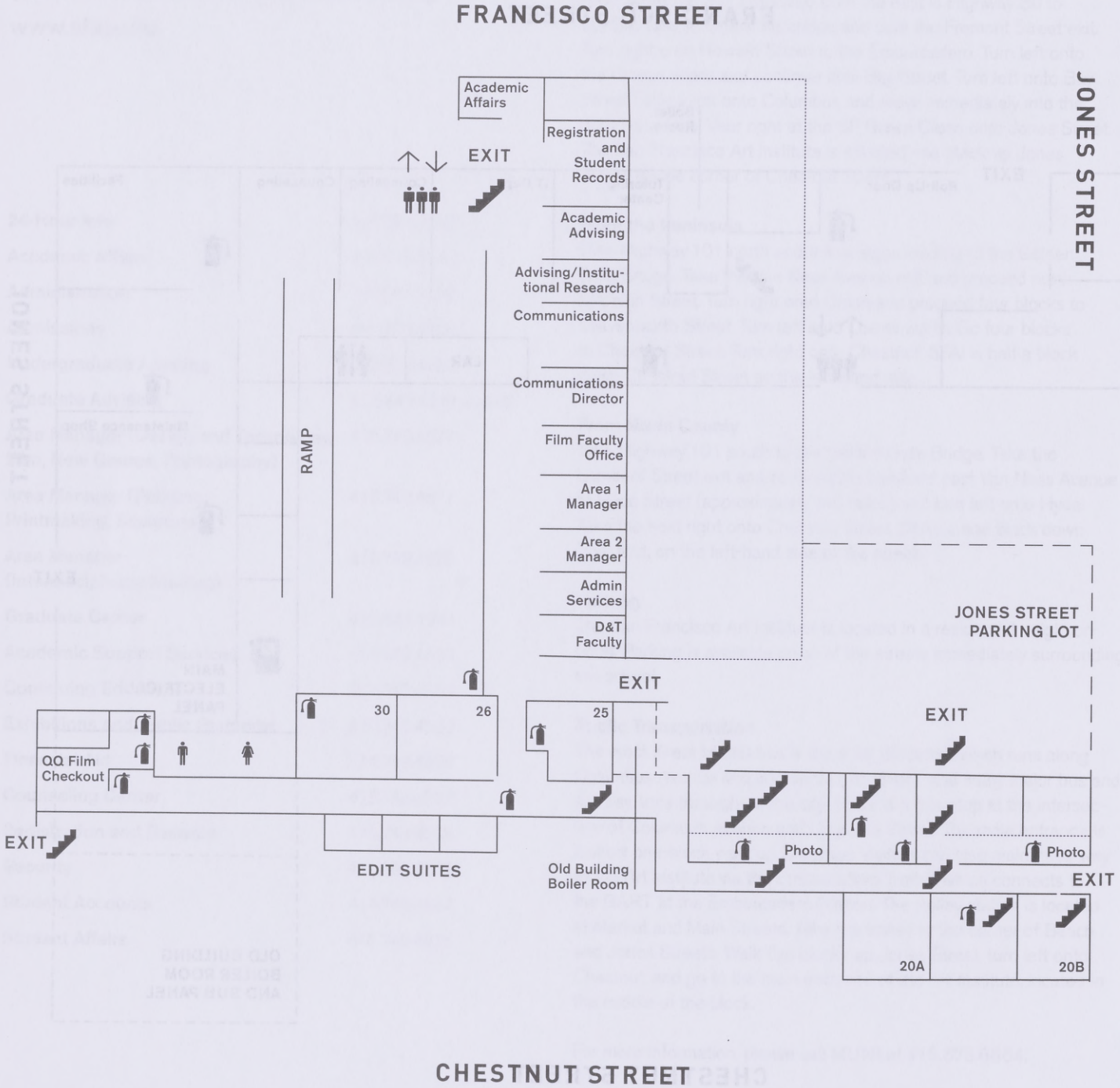
# BASEMENT LEVEL MAINTENANCE

**800 Chestnut Main Campus**



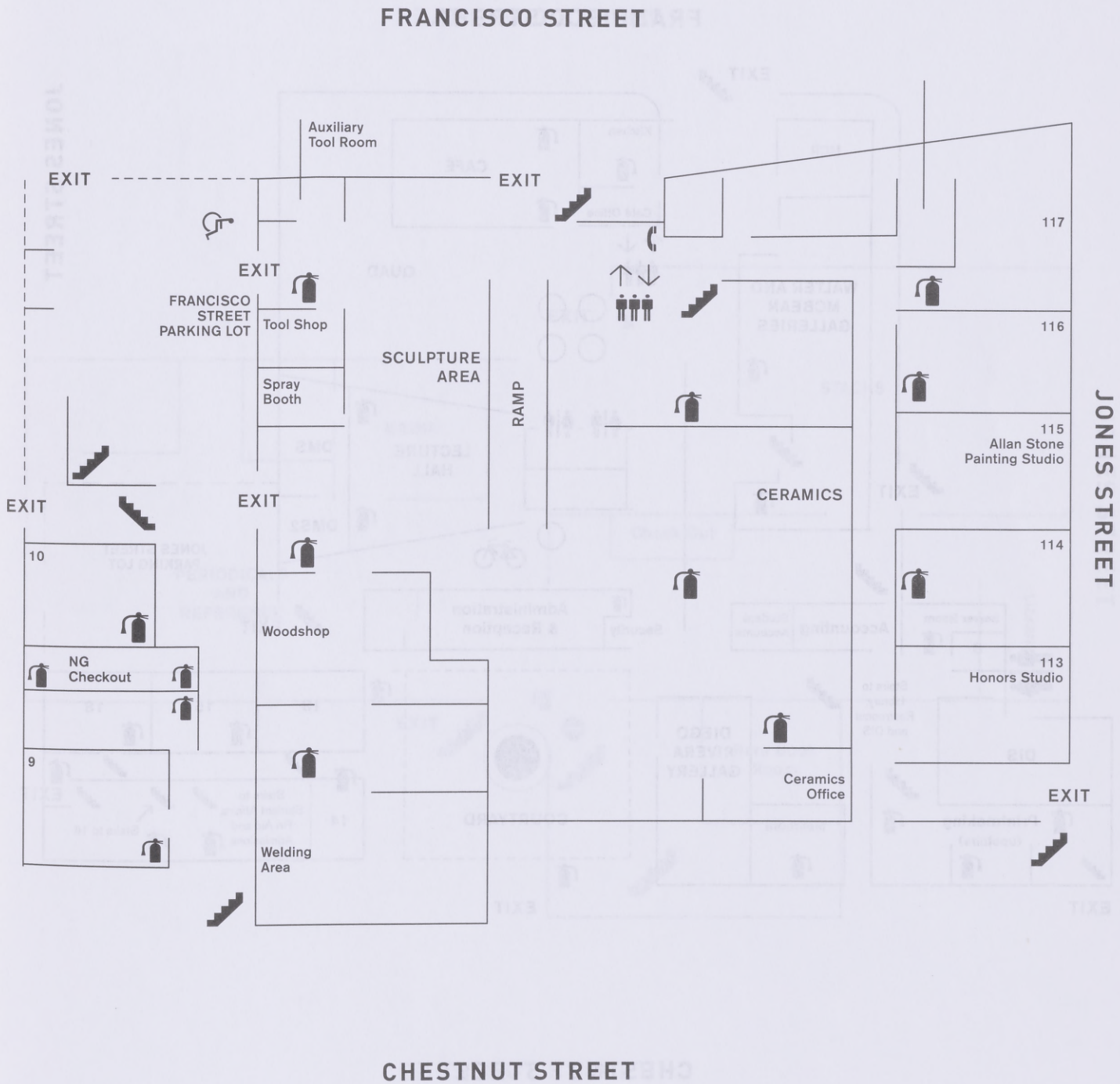
# MEZZANINE LEVEL

**800 Chestnut Main Campus**



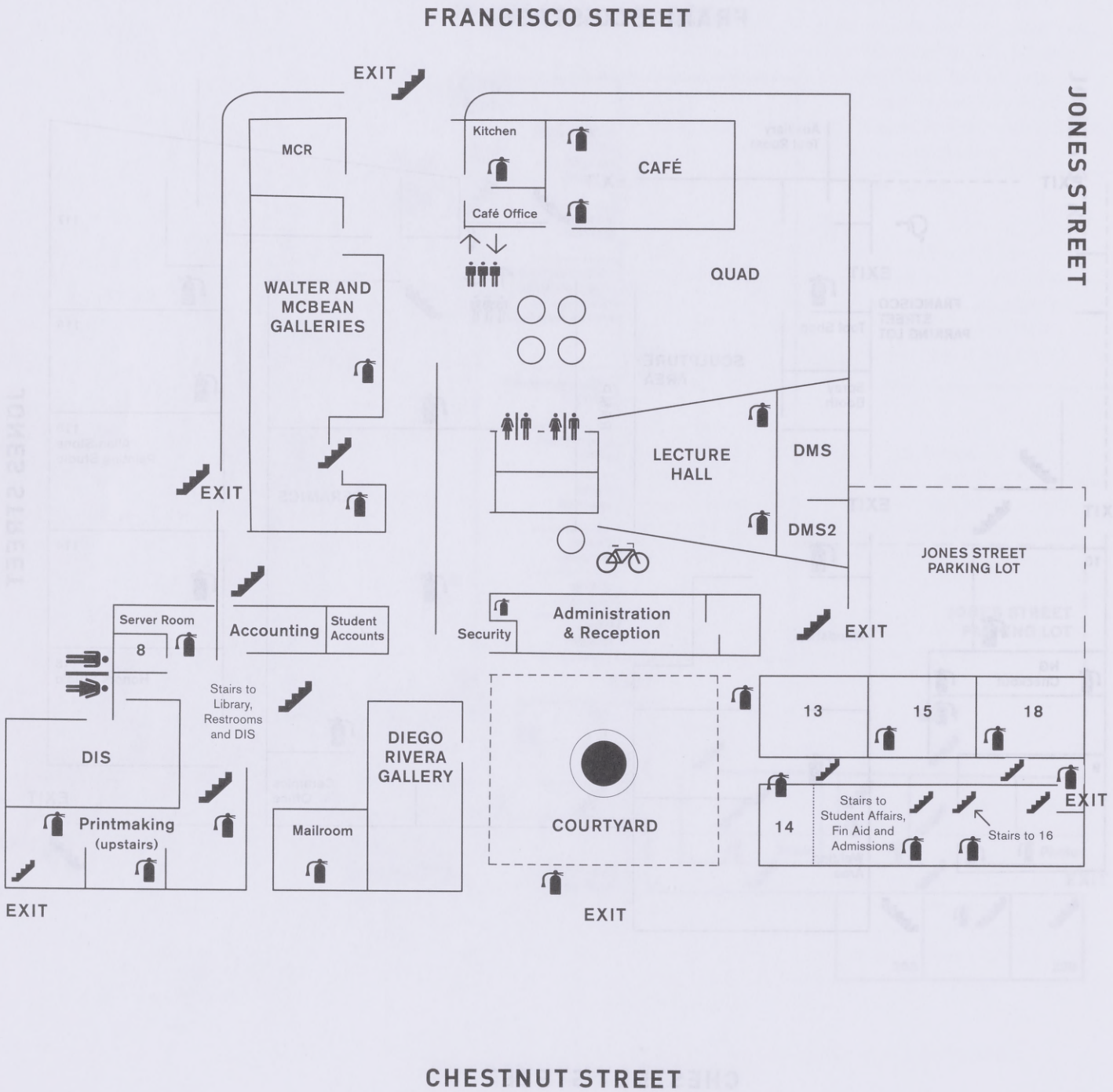
# STUDIO LEVEL

**800 Chestnut Main Campus**



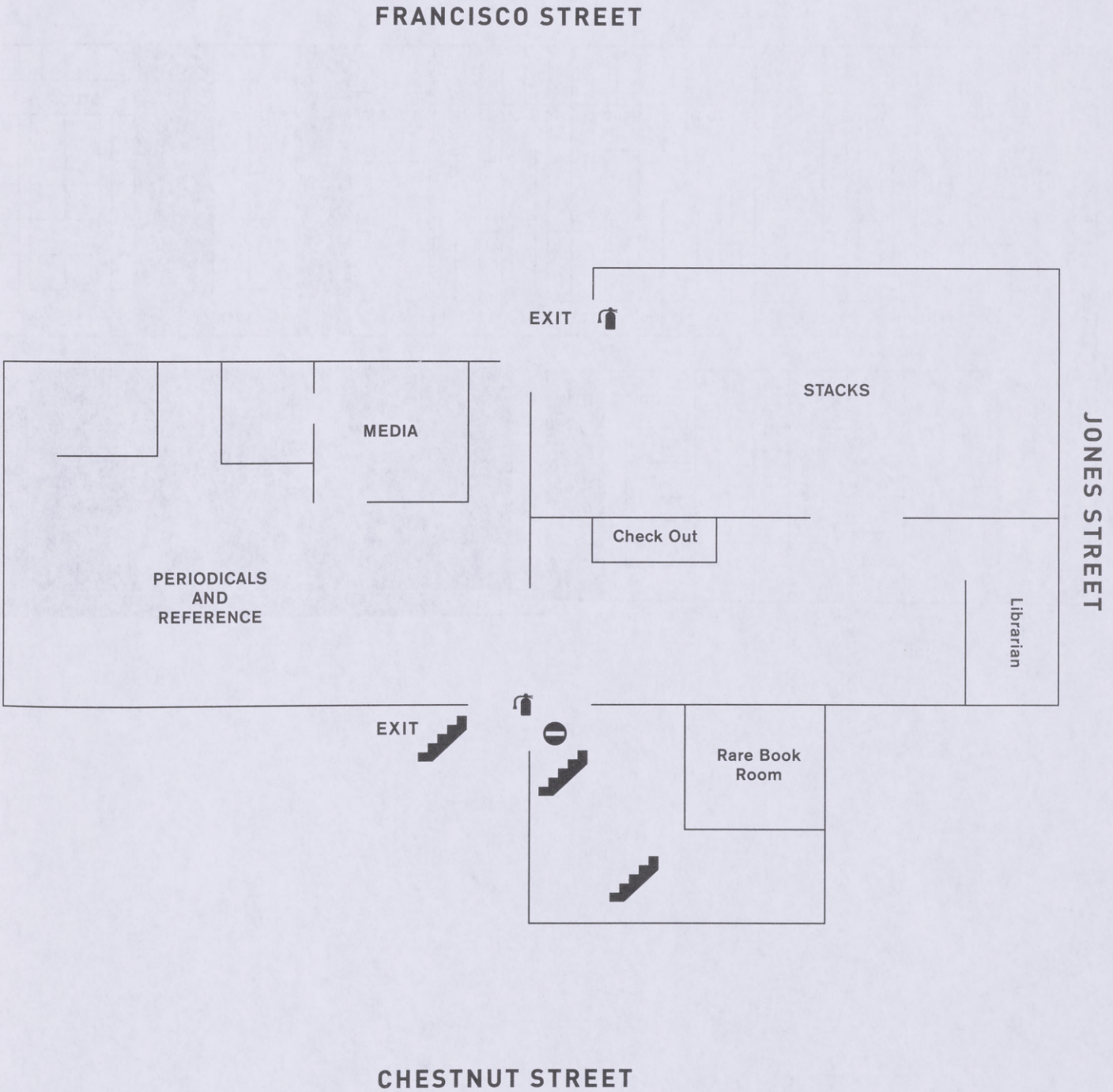
# MAIN LEVEL

**800 Chestnut Main Campus**



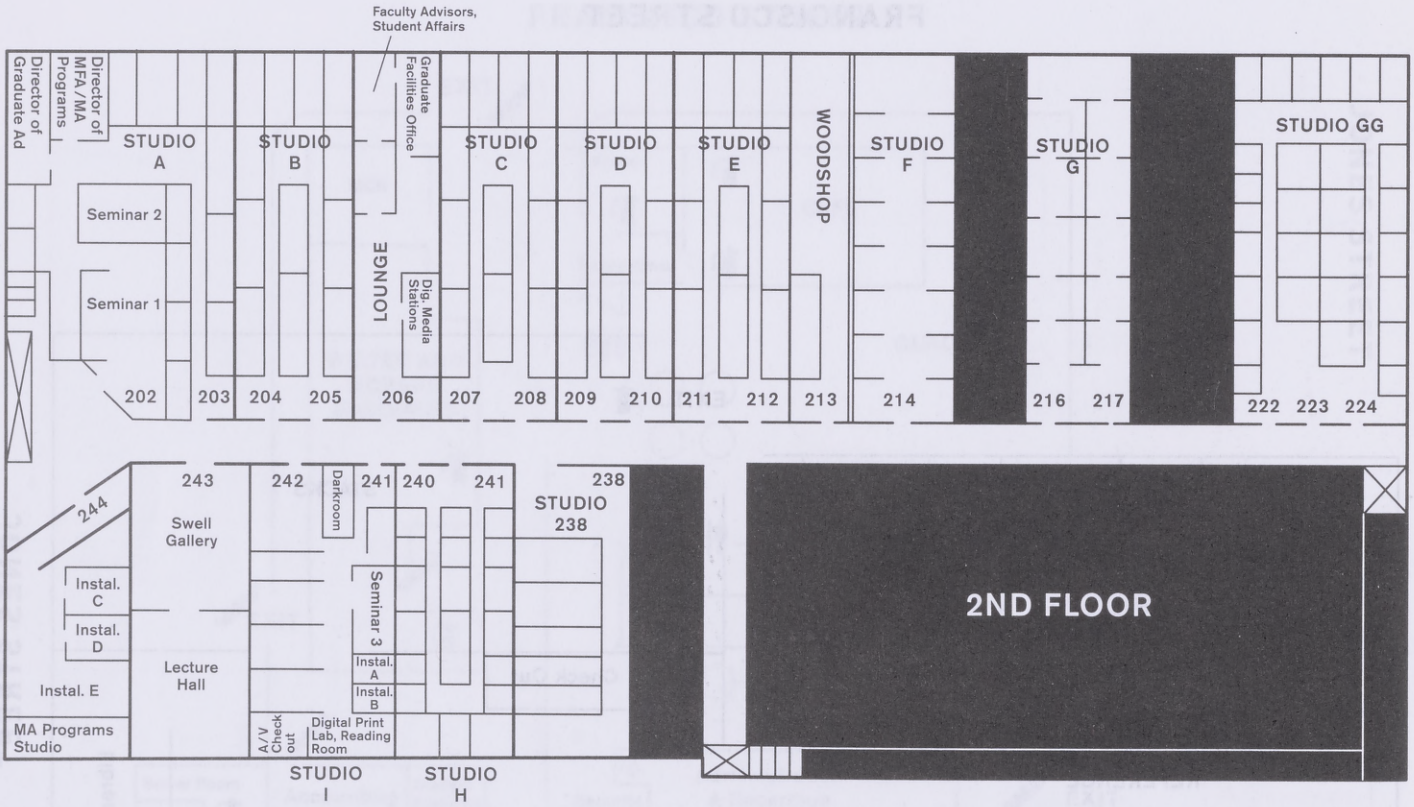
# LIBRARY

**800 Chestnut Main Campus**



# GRADUATE CENTER

**2565 Third Street**



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